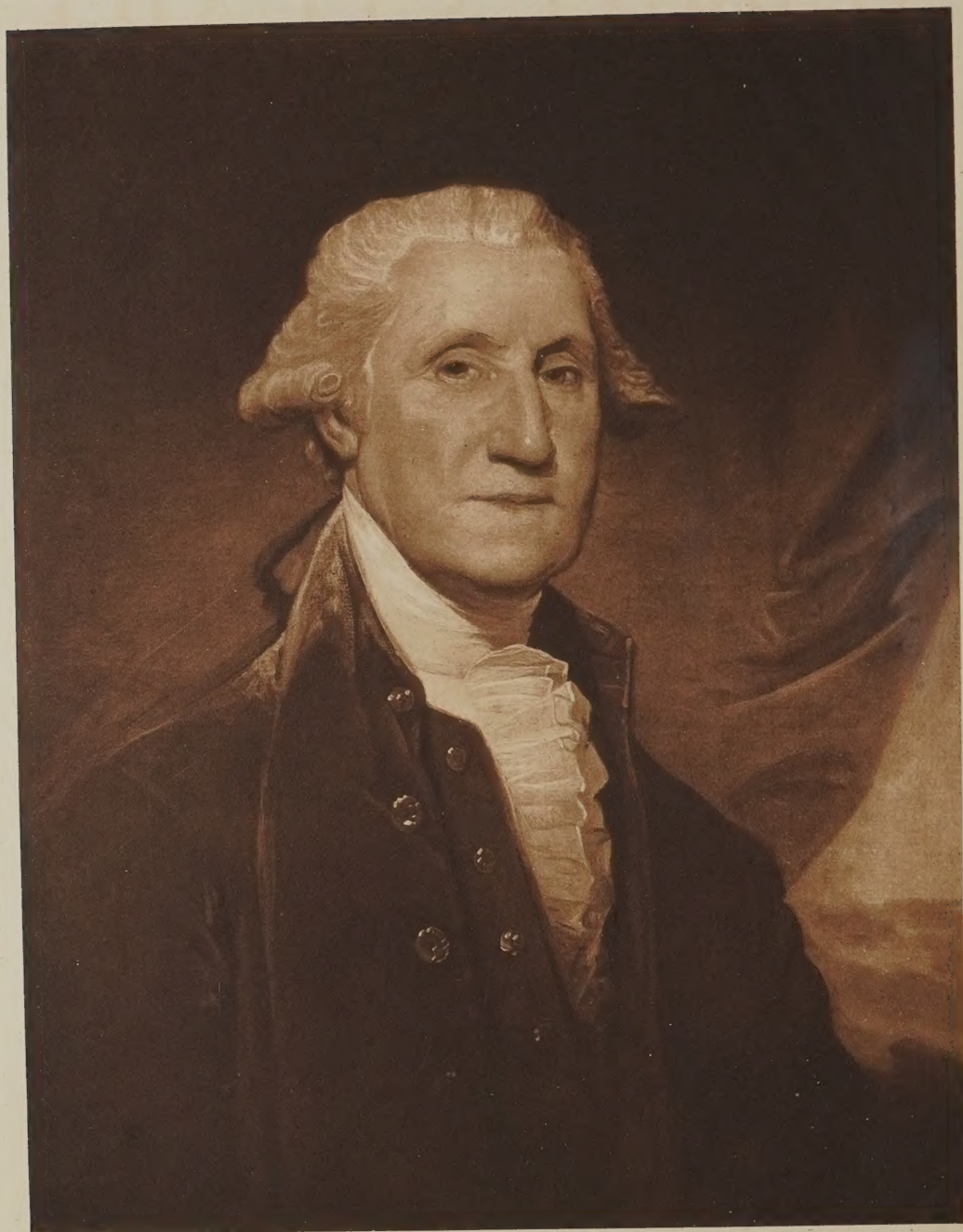


GILBERT STUART



GILBERT STUART

AN ILLUSTRATED DESCRIPTIVE
LIST OF HIS WORKS
COMPILED BY LAWRENCE PARK

WITH AN ACCOUNT OF HIS LIFE
BY JOHN HILL MORGAN
AND AN APPRECIATION
BY ROYAL CORTISSOZ

VOL. I



NEW YORK
WILLIAM EDWIN RUDGE
1926

THE PUBLISHERS WISH TO EXPRESS THEIR INDEBTEDNESS
TO WILLIAM SAWITZKY, MRS. E. HADLEY GALBREATH, JOHN
HILL MORGAN AND THEODORE BOLTON, FOR BRINGING HIS
WORK TO A CONCLUSION AFTER THE DEATH OF THE AUTHOR

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DEDICATION



THE AUTHOR GRATEFULLY DEDICATES THESE VOLUMES
TO ALL THOSE WHO HELPED HIM
IN HIS WORK



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LAWRENCE PARK

LAWRENCE PARK

1873-1924

THE man whose deep interest and intense work for more than ten years has made the publication of these volumes possible, was not allowed to see their completion: Mr. Lawrence Park passed to his rest on September 28, 1924, at Groton, Massachusetts. Through his death the small group of acknowledged authorities on early American painting lost a member who, in the opinion of many, had the most thorough and critical knowledge of Colonial and early Republican portraiture. Equipped with all the faculties of mind and intellect necessary for research work in the field of art, with an unusual capacity for detail and with an intuition that hardly ever failed him, Lawrence Park accumulated a knowledge which comes to its finest manifestation in his present catalogue raisonné. It is the most exhaustive work ever compiled dealing with the creations of an American artist and all the more remarkable as it was done by a man who could give only part of his time to the task and who toward the end, when illness was undermining his strength, needed all the courage of a great heart.

Lawrence Park was born in Worcester, Massachusetts, December 16, 1873, the son of Doctor John Gray Park and Elizabeth Bigelow (Lawrence) Park. He traced his descent from William Park of Glasgow, Scotland; on his father's side his ancestors had lived in Groton since 1756, while on his mother's side he was descended from John Lawrence, who settled in Groton in 1665. He attended a private school in Worcester and entered Harvard University in 1892. The fall and winter of

LAWRENCE PARK

1896-97 were passed in the School of Drawing and Painting in the Museum of Fine Arts at Boston. From 1897 to 1901 he was an architectural draughtsman in the offices of a well-known firm, and in 1901 he established himself as an architect in Boston. In 1905 he married Maria Davis Motley, daughter of Colonel Thomas Lawrence Motley and Charlotte Elizabeth (Rhoades) Motley, and a grandniece of John Lothrop Motley, the historian.

It was in 1914, while writing a genealogy of "Major Thomas Savage of Boston and His Descendants" (first published in the "New England Historical and Genealogical Register," Vols. 67 and 68, and reprinted by David Clapp & Son of Boston; 77 pages and 14 plates) that Lawrence Park became interested in family portraits. This interest, no doubt, had for a long time been latent in him, but now it began to assume the character of an all-absorbing passion. He began to collect data on all the early American portrait painters and to make pencil sketches of their work, which are remarkable in their grasp of the subtleties of facial characteristics. His research work soon brought him in contact and correspondence with kindred spirits, particularly with the late Charles Henry Hart of Philadelphia and New York, Frank W. Bayley of Boston, Mantle Fielding of Philadelphia, and John Hill Morgan of New York.

Lawrence Park's next publication dealt with Joseph Badger (1708-1765), rescuing that portrait painter from obscurity and ascribing to him in a very carefully compiled descriptive list seventy-six portraits, most of which were formerly attributed to Blackburn, Smibert and Copley. (First published in the "Proceedings of the Massachusetts Historical Society," December, 1917; reprinted by the University Press, Boston, 1918; 45 pages and 7 plates.)

He next turned his attention to "Joseph Blackburn, a colonial portrait painter," cataloguing and describing eighty-eight pictures and

LAWRENCE PARK

giving Blackburn his deserved place in American painting. (Printed in the "Proceedings of the American Antiquarian Society" for October, 1922, republished by the Society in 1923; 62 pages and 6 plates.)

These three publications and occasional other contributions to our knowledge of that particular phase of American art established Lawrence Park as a scholar of high degree. He combined the power of analytical observation with the rare gift of intuition, he was able to pay attention to most minute details without losing his sensitiveness for the ultimate spirit. His qualities were recognized and in 1917 he became a member of the corporation of the Worcester Art Museum, in 1919 he was made curator of Colonial Art in the Cleveland Museum. Before that he had already become a member of the American Antiquarian Society, the Massachusetts Historical Society, the New England Historic-Genealogical Society, the Massachusetts Society of Colonial Wars, the Society for the Preservation of New England Antiquities, the Bunker Hill Monument Association, the Bostonian Society, and the Groton Historical Society. In 1921 he accompanied as an expert the expedition sent by the Frick Art Reference Library of New York City into Virginia for a survey of early American portraits, and the following year he accompanied another expedition of the Library into South Carolina. His word pictures in the form of letters from these trips and the pencil pictures in his sketchbooks show how much he enjoyed the individuality and charm of those states and their quaint towns. He noticed and studied everything: early architecture and heraldry, names and customs, paintings and furniture, gardens, birds and flowers. It was after his return from this second trip that his health began to fail, but while confined to his house, and finally to his room, he kept on working. The genuine interest of his family and friends in his work and the willingness of the many owners of Stuart portraits to co-operate, must have been a source

LAWRENCE PARK

of deep satisfaction to him. To his letters of inquiry, replies from all parts of this country and from abroad came to the little Massachusetts town, where the mind of a dying man was building a monument to one of America's greatest artists.

Lawrence Park was a man of fine personality and character, of dignity and charm. No word that can be said in his praise could be a greater honor to him than his own work.

WILLIAM SAWITZKY

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A SKETCH OF THE LIFE OF GILBERT STUART

1755-1828

By JOHN HILL MORGAN

THE main sources from which writers on the life of Gilbert Stuart have drawn their information are "The Rise and Progress of the Arts of Design in the United States," by William Dunlap, published in 1834, and three articles by Stuart's daughter Jane, written in 1876-77 for *Scribner's Monthly*.*

The value of the first lies in the fact that Dunlap knew Stuart, whom he met in London as early as 1784, and also because he collected a series of anecdotes concerning him from among his contemporaries. Trumbull, Fraser, Sully, Neagle, Longacre, Edwin, Trott, Judge Hopkinson and others, each furnished material but the most important contribution was the manuscript memoir written by the artist's boyhood friend, Benjamin Waterhouse. This memoir Dunlap had before him when he compiled that portion of his book which deals with Stuart's life, and he drew upon it copiously.

Dunlap's anecdotes furnished the sole groundwork for all the sketches of Stuart for the next forty years and as they laid stress on his extravagance and the trivial defects in his character, they naturally gave offense to the Stuart family. In fact Miss Anne Stuart complained that it was her father's misfortune to have had his fame handed down to pos-

* Wherever the words of Dunlap or Waterhouse are quoted in this sketch they are taken from Dunlap, and where reference is given, the paging of the Bayley and Goodspeed edition of 1918 has been adopted. Wherever the words of Jane

Stuart are quoted they are taken from one of her articles, viz., "The Stuart Portraits of Washington," "The Youth of Gilbert Stuart" and "Anecdotes of Gilbert Stuart." *Scribner's Monthly*, July, 1876, and March and July, 1877.

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terity by his enemies. She said that Dunlap, "his most distinguished biographer" was "fit to write only for the Green-room, for which he had been mostly employed," and that John Trumbull told her he would not have identified as Stuart, "the Tavern jester," Dunlap represented.¹

Jane Stuart attempted to gather materials for a life of her father, but finding the work too laborious, published the results in the articles before referred to, and turned the task over to George C. Mason. His volume, published in 1879, bears the ambitious title of "The Life and Works of Gilbert Stuart," and although Mason had access to all the information in the possession of the Stuarts, yet the result failed to satisfy the family.

Mason minimized the value of the work of his forerunners, saying the information concerning Stuart, up to the time of his writing, had "been made up of anecdotes (many of them of doubtful authenticity)" and yet most of the incidents related by Dunlap or Jane Stuart will be found in his pages in one form or another. The book is important because it lists over five hundred portraits and in that it again brought to the attention of the public, Stuart's fine Washington portrait of the "Vaughan Type," which the popularity of the "Athenæum" head had consigned to unmerited obscurity, but it added practically nothing to our knowledge of his life.

Beginning in 1897, the late Charles Henry Hart published a series of articles in the *Century Magazine* on "Gilbert Stuart's Portraits of

1. Letter of Anne Stuart to Wilkins Updike dated February 25, 1843. ("A History of the Episcopal Church in Narragansett, Rhode Island, including a history of other Episcopal churches in the state," by Wilkins Updike. Second edition, Boston, 1907, page 604.)

To understand Miss Stuart's criticism

the reader should recall that Dunlap devoted himself to the stage as well as to literature and painting. He was the author of many plays, manager of the Park Theatre, New York, 1798-1805, and author of the "History of the American Theatre," New York, 1832.

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Women.”” These contain biographical data, as well as comments on the portraits, and if read consecutively will give an outline of the painter’s life. But even in Hart’s dogmatic periods, as well as in the many “lives” which have appeared since, when the facts are analyzed, little can be found except variations of the main compositions and all trace back to Dunlap or through Mason to the articles of Jane Stuart.

The writer therefore has had the records searched for Stuart material for the first time, he believes, and used the results for the groundwork of his sketch and filled in with such first-hand information as he could gather from the comment of the period.

Where Dunlap and Jane Stuart disagree on some fact not able to be determined from some other source, the writer has adopted the view of Dunlap whenever shown to be first-hand or based on the Memoir of Doctor Waterhouse, for the reason that both were contemporaries of Stuart, and Waterhouse lived in the same town with him, was intimate with the family and his character and career entitle him to belief.³

In weighing the statements of Jane Stuart the reader should consider the position she occupied in Newport at the time (1876), and realize that her articles were written not with the idea of giving facts, but to magnify the social importance of the family.⁴ Thus, if her grandfather had fled to Rhode Island to escape persecution because of his service under Prince Charles Edward, “The Young Pretender,” as she avers, that fact would link the family to the Royal Stuarts and to the romance

2. *Century Magazine*, November, 1897; April, June, August, September and October, 1898; March, April, May, June, July, September and November, 1899.

3. Dr. Waterhouse was born in Newport, Rhode Island, and after studying in Edinburgh, London and Leyden, began the practice of medicine in Newport in 1780.

He later assisted in founding the Harvard Medical School, and was one of its distinguished professors for thirty years. (Updike, *supra*, page 600.)

4. “Miss Jane Stuart,” by Mary E. Powell. *Bulletin of the Newport Historical Society*, January, 1920, No. 31.

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of a lost cause—a highly dignified and satisfactory ancestry. On the other hand, if the elder Stuart emigrated to Rhode Island because of the need of a “competent mill wright” in the Colony, her claim to gentle birth disappears. And so with many of her other assertions: as to her father’s early education; as to his leaving Rhode Island for the purpose of studying under Benjamin West; and as to his return to America solely because of his desire to paint Washington’s portrait; all fade in the light of the recorded facts. Miss Stuart seems to have lacked that sense of proportion which would have enabled her to see that the higher the plane upon which she started the career of Gilbert Stuart, the more she subtracted from his rise to fame. For this Colonial English youth, before he had reached middle life, was recognized as one of the two or three leading portrait painters of his day, not alone in the land of his birth, but in England as well.

Lawrence Park’s volumes are not alone a catalogue raisonné of the portraits of Gilbert Stuart, but contain over six hundred reproductions of the life work of a man whose name stands first among American portrait painters, and as they may be consulted by students for biographical data as well, the attempt has been made to set down in readable form the principal facts of Stuart’s life. Where the fact is in doubt, that doubt has been expressed, and where the subject of controversy, such has been indicated; so that any reader desirous of following the subject further, at least may have a base from which to start.

To separate fact from gossip has been no light task, especially as the artist had an aversion to writing, Mason saying in the preface of his book that “With the exception of a few letters addressed to Stuart, the drafts of a couple of letters that he wrote in 1800, and a few brief entries made in a note book while he resided in Boston, Stuart left no papers that could be made available in sketching his career.”

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Following Ben Jonson's advice to the reader of the First Folio that, as Droeshout could not grave the poet's wit, he bids him look not on Shakespeare's portrait but on his book, so the writer begs that if you would know Stuart you seek him not in the following pages but in his works, for there the real Stuart lives and thereon rests his fame.

The career of Gilbert Stuart divides itself quite naturally into three periods: his early life in His Majesty's Colony of Rhode Island and Providence Plantations (1755-1775), his life in England and Ireland (1775-1793), and his life in America (1793-1828).

First Period—Life in Rhode Island

1755-1775

GILBERT STUART was born in the township of North Kingstown, Kings, or what is now Washington County, Rhode Island, on December 3, 1755. His father, Gilbert Stuart, a native of the town of Perth, Scotland, emigrated to America at the suggestion of Doctor Thomas Moffatt, a Scotchman living in Newport, who had written home to obtain the services of a "competent mill-wright." Moffatt foresaw possibilities in the manufacture of snuff in the Colonies to compete with the large quantities usually imported from Glasgow and desired to erect a mill and engage in the business.⁵

5. The family tradition was that the elder Stuart, the son of a Presbyterian clergyman, educated for the ministry, differed from his father in politics and joined the army of Prince Charles Edward, "The Young Pretender." After being present at the Battle of Culloden in 1746, he fled to America when he was nineteen or twenty years old, and there met and associated himself with Dr. Moffatt. As the elder Stuart died in his seventy-fifth year in Halifax on September 18, 1793

(see his obituary notice in the *Royal Gazette and Nova Scotia Advertiser*, September 24, 1793), he therefore was twenty-seven and not nineteen at the time of the Battle of Culloden. As early as 1751 the Narragansett Records refer to him as a "mill right," which would corroborate the story of Waterhouse that sometime about 1750 Stuart the elder was induced to emigrate to Rhode Island because of his previous experience in milling.

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Stuart the elder must have arrived in America some time previous to May 23, 1751, as on that day he was married in Newport to Elizabeth Anthony, by Martin Howard, Justice. She was a daughter of Albro Anthony, a substantial land owner of Middletown, Rhode Island, and a granddaughter of that John Anthony who sold "the 96 acres" of land to Bishop (then Dean) Berkeley. Here the Dean built Whitehall and composed one of his remarkable works, "The Minute Philosopher."⁶

The Land Title Records of North Kingstown show that on November 5, 1751, Gilbert *Stewart*, "Mill Right," entered into articles of co-partnership with Edward Cole, gentleman, and Thomas Moffit (sic), physician, both of Newport, to erect at Pettaquamscutt a snuff mill, or as the record quaintly puts it, "to erect an engine for the manufacture of snuff." The site selected was that point formed by the junction of the Mattatoxet stream and the Narrow or Pettaquamscott tidal river, a few miles from Narragansett Pier. This point formerly had been occupied by the Narragansetts, and the fall had long been used, probably as early as 1687, for milling purposes. There the elder Stuart built his home,⁸ a two-story building with gambrel roof, the mill occupying the lower or basement, and the dwelling the upper story on the level with the mill-

6. It was the gift of this farm in 1731 to Yale College which founded the Berkeleyian Scholarships awarded by Yale annually from 1735 to this day.

7. North Kingstown Land Evidence Book, 10-B, page 228.

8. If the house and mill were one, as Updike states, then Stuart was the builder, as the deed, Stuart to Moffatt (see note 10), after referring to the covenant in the partnership articles of 1751 to erect the mill, recites that "the s'd mill was afterward

erected and built"; if separate, as Dunlap states, then Stuart possibly built a mill nearby which has disappeared. Stuart late in life visited his early home and identified the room in which he was born. (See "Early Recollections of Newport," by George G. Channing, Newport and Boston, 1868.) Norman M. Isham, the authority on seventeenth and eighteenth century American architecture, who kindly examined the Stuart home for the writer, states that while the building appears to antedate 1750, it is practically certain that the mill and home were one.

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BIRTHPLACE OF GILBERT STUART

From a photograph taken in the Eighteen Seventies. The buildings to the right are late additions

dam, and in the northeast bedroom thereof was Gilbert Stuart, the artist, born.

The Parish Register of St. Paul's ("The Old Narragansett Church") contains the following entry:

"April 11th 1756 being Palm Sunday Dr. MacSparran read Prayers, preached and baptized at St. Paul's Narragansett 2 children one, named Gilbert Stewart Son of Gilbert Stewart y^e Snuff Grinder Sureties y^e Dr. Mr. Benjⁿ Mumford and Mrs. Hannah Mumford," etc.⁹

Hart asserts that this Church record, because of the spelling of the family name, conclusively shatters the family legend as to the Jacobite

9. Updike (supra), page 286.

This church was erected in 1707 and removed to Wickford intact in 1799,

where it still stands. The Rector at the time of Stuart's baptism was that Dr. James MacSparran, famous in the annals

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leanings of the Stuart family and that it proves that the artist was merely Gilbert, son of "Gilbert Stewart—y^e Snuff Grinder." The family name is spelled *Stewart* on the occasion of the baptism of the two older children and also in the record of the father's marriage and in the partnership articles; yet on the other hand, when the elder Stuart in February, 1761, sold back his interest in the land and mill to Doctor Moffatt he signed his name Stuart.¹⁰ It would appear, then, that the records prove little on this point except that correct orthography was a matter of small moment at the time, and how strangers spelled the family name is of slight importance, as the father spelled it *Stuart*, and as the painter made his fame and will always be known as Gilbert Stuart.

The trade of snuff-grinding having failed for the lack of the glass bottle containers in which it was usually retailed, the Stuart family moved to Newport and there began the artist's friendship with Waterhouse. It is a fair assumption that this took place in 1761, at about the time the elder Stuart sold his interest in the mill, as Waterhouse says it was the failure of the venture which caused the move.

The place of abode of the family in Newport is referred to as "in a house next to Mr. Abraham Redwood."¹¹ This would indicate a situation in the rear of what is now 341-345 Thames Street, as the painter himself satirically referred to this early home as a "hovel on Bannister's Wharf."

In his childhood Stuart was taught by his mother, and Miss Jane tells of her attempt to instruct him in Latin (of which language she was completely ignorant), and after the family moved to Newport he attended

of the Church in Rhode Island, whom Dean Berkeley and Smibert visited upon their arrival in the Colonies in 1729, and whose portrait by the latter is so familiar.
10. North Kingstown Land Evidence Book, 11-A, page 161. This record has been

partly burned but enough of the signature remains to show the spelling as "Gilbert Stua[]."
11. "Miss Jane Stuart" by Powell (*supra*), page 3.

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the Kay School for two years under the Reverend George Bisset. The facts regarding the Kay School are as follows: Nathaniel Kay, Collector of Customs in Rhode Island under Queen Anne, upon his death in 1734 bequeathed 400 pounds sterling and his home and coach house next to the Jewish cemetery, to the Vestry of Trinity Church to found a school "to teach ten poor boys their grammar and the mathematics gratis: and to appoint a Master . . . who shall be Episcopally ordained." This school was started about 1742, after the death of Kay's widow, and the Reverend George Bisset, first Associate and later Minister of Trinity Church, was the Master from November, 1767, until June of 1771. Nowhere does Doctor Waterhouse state that he was at school with Stuart, but only that "there (Newport) the writer of this Memoir first became attached to the school boy Gilbert Stuart." Making due allowance for the fact that in 1763 English, Writing and Latin were added to the school curriculum, still, as the records show, the Kay school was founded and continued as a charity,¹² and the conclusion follows that young Stuart's education consisted in attendance for a short period at the Parochial School of Trinity Church as a charity scholar, which would accord with the apparent financial situation of the family at the time.

The usual stories are told of Stuart's early precocity, one being that he drew a portrait on the earth when he was but five years old, but the truth is that we know little of his life in Newport and nothing of the sources from which he inherited his artistic bent. That the painting talent was in the family may be deduced from the circumstance that his only sister, Anne, married for her second husband, Honorable Henry Newton,

12. "Annals of Trinity Church, Newport," by George C. Mason, Newport, 1891-94, Vol. I, pages 28-9, 49, 120, 122 and 147. When pay was voted in 1761

to Robert Veates as Master, the minute reads that he should receive "£10 per boy per annum for teaching ten poor boys."

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Collector of Customs for the Port and District of Halifax, and was the mother of Gilbert Stuart Newton, who held high place in the British art of the first half of the nineteenth century.

Of these boyhood years Doctor Waterhouse relates that Stuart began to copy pictures when he was thirteen years old and a little later attempted to draw portraits in black lead. There is in the Essex Institute, Salem, Massachusetts, a bust portrait of a man by Stuart in pastel, signed and dated 1767.¹³ This would indicate that it is a portrait, or more probably a copy, done before Stuart's twelfth birthday. Mason says that the portraits of Mr. and Mrs. Bannister,¹⁴ now in the Redwood Library, were painted when Stuart was thirteen (1768-69), but as that of Mrs. Bannister also contains a portrait of her son (born 1769), this conclusion is obviously wrong. The apparent age of the boy and the similarity of the painting in a general way to the work of Cosmo Alexander, suggest that the portraits were painted in 1774-75, after Stuart returned from Scotland, and these can be used as examples of Stuart's advancement in his art as a result of his two years, or so, under Alexander.

As Cosmo Alexander was his first teacher in painting, some reference to him may be timely, especially as the facts given in the various lives of Stuart are most meagre. This artist, whose full name was Cosmo John Alexander (1724-1773), was named for his father, John, also a painter, and his father's patron, Cosmo III, Grand Duke of Tuscany. Both Cosmo and his father are in the contemporary lists of those who were "out" in the Aberdeen District in the Rebellion of 1745, and after the Battle of Culloden, Cosmo Alexander went to Italy, as there is a portrait signed by him and dated "Rome, 1749." Alexander in 1754 became the heir of James Gibbs, the architect of St. Martins in the Fields, which circumstance probably gave him the "independent means" of which his

13. See plate No. 400.

14. See plates Nos. 32 and 33.

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contemporaries speak and permitted him to follow art as an avocation. He attained some reputation as a portrait painter in his day, as he was admitted as a "master painter" into the Painters' Guild at the Hague in 1760. He was elected a member of The Society of Artists of Great Britain in 1767 and to the Free Society of Artists, London, about 1772.¹⁵ Alexander first appears in the Colonies in Burlington, New Jersey, in 1768. Apparently the purpose of his journey was twofold: for the benefit of his health and in reference to some lost lands. He brought with him a letter of introduction to Governor William Franklin of New Jersey from his friend and correspondent, William Strahan of London, "The King's Printer." This we gather from the reply of Governor Franklin to Strahan, dated January 29, 1769, which states in addition that Alexander "has been for several weeks together at my house, and I employed him in doing as much painting as came to ninety Guineas, besides getting him business in that way from several of my friends."¹⁶ Waterhouse states that Alexander came to Newport about 1772, associated almost exclusively with the Scottish Colony, and soon after his arrival opened a painting room. Many portraits of the well-to-do residents of the Newport of that day attest his success. What Alexander was doing between 1769 and 1772 has evaded discovery up to the present, but it would seem probable that he arrived in Newport and returned to Scotland at an earlier date than assigned by Waterhouse.

How young Stuart, then about sixteen, came under his care does not appear, but the fact that Alexander was a Scotchman, far in advance of any other painter in Newport and Stuart's own proficiency, although largely self-taught, would seem to be sufficient explanation. The train-

15. "Scottish Painting Past and Present,"
by James Lewis Caw, Edinburgh, 1908,
pages 27-28.

16. *Pennsylvania Magazine of History and
Biography*, Vol. XXXV, October, 1911,
No. 140.

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ing which Stuart received is described as instruction "in drawing" and in "the ground work of the palette."

The usually accepted story is that after spending the summer in Rhode Island, Alexander, accompanied by his pupil, made a tour of the South after the custom of the day, and sailed from Charleston, South Carolina, in 1772 for Scotland. While we know nothing of this journey, the portraits of John Ross of Philadelphia; of Mrs. William Byrd of Virginia (Elizabeth Willing) and Margaretta Ross of Newcastle, Delaware, by Alexander, suggest a stay in these neighborhoods, although these portraits may have been painted during his sojourn in New Jersey.

The account of Waterhouse is that Alexander died shortly after his return to Edinburgh, leaving his pupil to the care of Sir George Chambers, who also died shortly afterwards. Stuart made an unsuccessful attempt to support himself by his art in Scotland, but, receiving harsh treatment from those in whose care he had been left, he was forced finally to work his passage home on a collier bound for Nova Scotia. In any event, Stuart was again in Newport in 1773 or 1774, and the circumstances of this episode in his career were so painful that he could never be induced to enlarge upon them."

His return was at a most critical time in American Colonial History. Lord North, in March, 1774, had carried through the Parliament four drastic measures aimed at the Town of Boston primarily: one closed the port and transferred its trade to Salem—if Boston would have no tea it should have no trade; a second suspended the charter of Massachusetts; the third quartered troops upon the Province; and the fourth transferred

17. The family tradition was that Stuart was sent to Scotland to Sir George Chambers for the purpose of finishing his education at the University of Glasgow, and Jane Stuart says he remained

there "long enough to give him at least a classical taste," but the matriculation register fails to bear his name as a student and the means of the elder Stuart would hardly have warranted such expenditure.



GILBERT STUART ABOUT 1795, ÆT. 40
*From the portrait by Charles Willson Peale and Rembrandt Peale,
now owned by the New York Historical Society*

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riot trials to England. What had been done with regard to Massachusetts could be done to the other colonies. This the Revolutionary party realized and began to prepare for the inevitable conflict.

While Stuart received some patronage from his uncle, Joseph Anthony, a prosperous Philadelphia merchant, and from local people, especially from that colony of rich and cultivated Sephardic Jews then living in Newport, it is apparent that America for the time being was no place in which to practice the painter's art.

He remained a year or two in Rhode Island, alternately studying painting and music, in which latter art he was also talented, and what considerations fixed his determination to go to England are not entirely clear. The cause usually assigned is that given by the Stuarts themselves; that is, his desire to study under West, but when the circumstances surrounding his family and his associates and his own acts are considered, this highly dignified reason must be discarded.

Stuart's daughter Anne wrote that her grandparents being "attached to the British Government," Gilbert Stuart the elder fled to Nova Scotia at the commencement of the Revolutionary War, leaving his family behind, and that as a consequence all their property was confiscated.¹⁸ From the Colonial records of Rhode Island we learn the following: When the Township of Newport, Hants County, Nova Scotia, was laid out on July 21, 1761, Gilbert Stuart, the elder, was one of the grantees and as he had just at that time disposed of his interest in the snuff mill, it is probable that he contemplated emigrating to that Colony. The terms of his grant were that he should clear three-fourths thereof within ten years, but apparently he did not settle upon this farm, as he continued his snuff-grinding in Newport, Rhode Island, until the summer of 1775 when he left, never to return. These latter facts appear from a petition

18. Letter to Wilkins Updike, *supra*.

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made to the February session of the General Assembly of Rhode Island (1776), in which Elizabeth Stuart "wife of Gilbert *Stewart*, late of Newport, in the Colony of Rhode Island, snuff maker," sets forth that her husband was the owner of a tract of land in Newport, Nova Scotia, "under improvement and upon which he hath some stock," and that he did "sometime last summer remove to his said farm, where he now is, and proposes to remain." She therefore prayed that she might join him as it was impractical to support herself and family "in this colony," and she therefore "besought this Assembly to permit the sloop Nova Scotia Packet, David Ross, Master, to proceed to said Township of Newport in Nova Scotia with herself and family. She being willing to give the amplest security that nothing but the wearing apparel, household furniture of the family and the necessary provisions of the voyage shall be carried in such sloop." This petition was granted and the sloop permitted to sail with the Stuart family.¹⁹

Stuart the elder appears in Newport, Nova Scotia, some time in the summer of 1775 and a little later went to live in Halifax. There he was granted permission to erect a windmill on the top of a small hill on part of the Halifax Common, which became known as "Windmill Hill," now called "Camp Hill," and there he carried on his old trade of snuff-grinding until he died on the 18th day of September, 1793.²⁰

19. "Narragansett Historical Register," Vol. VII, page 124, and I, 247-255. "Rhode Island Colonial Records," Vol. VII, pages 461-62.

20. In the *Royal Gazette and Nova Scotia Advertiser*, Tuesday, 24th September, 1793, appears the following: "(Died) On Wednesday night last, suddenly, Mr. Gilbert Stewart, in the 75th year of his age—And on Saturday last his remains

were decently interred." He was interred in the old burying ground on Pleasant Street, sometimes called St. Paul's Graveyard, although where, is uncertain, as no stone marks his grave. He died intestate and letters of administration were granted to Andrew Belcher, Esq., merchant, "principal creditor to said estate." (The facts in this paragraph furnished by Harry Piers, Esq., Curator, Provincial Museum, Halifax.)

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From the facts disclosed by these records, the following deductions can be made: It is unlikely that the elder Stuart served under "The Young Pretender," as, if he were a Jacobite, his feelings against the Hanoverian dynasty quite naturally would have led him into the Revolutionary party and he would not have moved away; he certainly was not much of a Tory, for the Rhode Island records fail to show the confiscation of any property belonging to him, which certainly would have followed any pronounced "attachment to the British Government" on his part while in Rhode Island. It seems probable, therefore, that not having any strong convictions one way or the other and foreseeing serious trouble between England and her Colonies, the elder Stuart moved to Nova Scotia in the hope of bettering his condition.

Turning to the elder Stuart's partner and associate, Doctor Moffatt, we find that in 1765 he became one of the three hated "stamp masters" of Newport and in consequence he was burned in effigy by a mob in front of the Court House, his home was rifled and he, forced to seek protection on board a sloop of war lying in the harbor, later fled to England. The records further show that in October, 1775, the sheriff of Kings County, Rhode Island, was ordered to take possession of his estate in North Kingstown; in November, 1779, an information was filed in the Superior Court in Providence, against "Thomas Moffatt, late of Newport, physician"; in May, 1780, a committee was appointed to dispose of the personal property on the land and in September, an act was passed for the sale of his farm which, after various postponements, was finally sold in February, 1783, to Colonel Archibald Crary for 610 pounds sterling. This sale covered the birthplace of Gilbert Stuart." It seems clear from the above that Moffatt was a Tory and not a Jacobite.

21. "Rhode Island Colonial Records," Vol. VII, page 377; *Providence Gazette*,

December 18, 1779; "Rhode Island Colonial Records," Vol. IX, pages 72,

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Of Stuart's teachers the Reverend Mr. Bisset was a pronounced Tory and accompanied the British army when they evacuated Newport in 1779.

Of his friends, Waterhouse had sailed to Scotland in March, 1775, to study medicine.

Of his clients, most who can be identified came from Tory families. The daughters of Doctor Hunter, the family physician, for whom Stuart is said to have executed his first commission,²² were noted entertainers of the British. Mr. and Mrs. Bannister were Tories and their residence on Pelham Street was the headquarters of the surly General Prescott and of his successor, Lord Percy, when Commanders-in-Chief at Newport. Lord Percy, the hero of the story of the Boston Boys and the Common, was later, as Duke of Northumberland, a kind patron of Stuart during his early career in London. At this time the mutterings of the approaching revolution were growing in intensity and families were taking sides and there is not the slightest evidence that Gilbert Stuart, the painter, ever even considered joining his fortunes with those of the rebels.

From these considerations the bare fact remains that Stuart sailed from Boston on June 16, 1775, the day before the Battle of Bunker Hill, on the last vessel to clear that port and bearing with him a single letter of introduction to Alexander Grant, a Scotch gentleman residing in London. This vessel probably stopped at Norfolk, Virginia, before proceeding to England, and Stuart did not reach London until four months later. If Stuart undertook this journey for the purpose of training under West, would he not at once have made the attempt to enter his

289, 638; Deed, Joseph Clarke, General Treasurer, to Archibald Crary of East Greenwich, recorded June 23, 1783, North Kingstown Land Evidence Book, 14-A, page 131. (The facts from

these records were furnished by H. W. Preston, Esq., of Providence, Rhode Island.)

22. See plate No. 153.

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studio? This is precisely what he did not do, and therefore the conclusion follows that Stuart, coming from a family which if it had any affiliations sympathized with the Tories, being in indigent circumstances and finding little encouragement for his profession in the Colonies, determined to try his fortune in the mother country, as upon no other reasonable hypothesis can his failure to bring himself to West's attention, for over two years after his arrival in London, be satisfactorily explained.

Second Period—Life in England and Ireland

1775-1793

STUART reached London late in November, 1775, and found that, as Waterhouse had gone to Edinburgh to study, he was without acquaintance. He immediately sought clients for his support. His daughter writes that he "went into cheap lodgings," now and then painting a portrait "at a price so low as scarcely to give him bread." What else except poverty and neglect could a youth not yet twenty—ill-equipped by experience and ill-provided with money or friends—have expected in the wilderness of London?—especially as his art at this period when compared with the standard demanded by the metropolis can only be said to have been crude and immature. It was in this case that his talent for music stood him in good stead. In relating the hardships of these days to Fraser and Sully he told of how, "destitute of the means whereby to support himself, or pay his landlord for board and lodging, already due, walking the streets without any definite object in view," he happened to pass a church in Foster Lane²³ which was holding a compe-

23. James Dowling Herbert in "Irish Varieties for the Last Fifty Years," London, 1836, says it was St. Catharine's

Church, Strand. Probably it was St. Vedast's Church, Foster Lane.

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tition for the position of organist. He entered the trial, was successful, and thereafter the salary of 30 pounds sterling a year was added to his meagre resources.

It was so circumstanced that his friend Waterhouse, returning from Edinburgh in the summer of 1776, found him lodging probably with one John Palmer in "York-buildings"²⁴ with but one picture on his easel—a family group being painted for Alexander Grant. From this time on the intimacy of these two was continued, and a new lodging found for Stuart, nearer to his friend, who was living in Gracechurch Street, so as to be close to St. Thomas' and Guys' Hospitals. Waterhouse has left us a detailed account of this period, including a description of their rambles about London exploring its byways and visiting its picture galleries, to which by agreement they devoted one day a week "wherever we could get admittance." They used as a guide Maitland's description of London, and Waterhouse says they found nothing equal to the collection at the Queen's Palace or Buckingham House. He also tells of Stuart's improvidence; of his neglect of his work; of his constant money difficulties, and of how he twice took him out of "sponging houses" by paying the debts for which he was confined. In addition to lending him most of his pocket money Waterhouse found Stuart patrons as well. We read of a portrait of Waterhouse painted for Doctor Fothergill,²⁵ which commission he says was a delicate mode of handing Stuart ten guineas; of the portrait of Doctor William Curtis; of two beautiful sisters, who sat, one as the tragic and one as the comic muse, and of an unfinished whole-length of the "celebrated" Doctor Lettsom. It is possible also that it was at this time that Stuart made his visit to Scion

24. Both Kent's and Lowndes' London Directories of the period speak of York Buildings as being located on Buckingham Street, Strand.

25. See plate No. 553.

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House and there painted the portraits of the Duke of Northumberland and of his two children, as his daughter writes that her father always "loved his (Lord Percy's) memory as he had shown a very great interest for him, when he was young, struggling with adverse fortune."

Jane Stuart criticizes this account by Waterhouse of her father's early days and hints at an estrangement between the two, evidently with a view toward discrediting his statements, but the facts are that the two remained firm friends until Waterhouse went to the University of Leyden to finish his studies in medicine in the fall of 1778. Upon their completion Waterhouse returned to America and settled in Cambridge, and never saw his friend again until, after the passage of over twenty-five years, Stuart moved to Boston in 1805. There their friendship was continued even after they took opposite sides in the political controversies engendered by the war of 1812.²⁶

How Stuart finally brought himself to West's attention is related by Waterhouse as follows: He says that Stuart, being in dire straits, he "called upon Mr. West, and laid open to him his (Stuart's) situation, when that worthy man saw to it at once, and sent him three or four guineas," and two days later sent his servant into the city and invited Stuart to call upon him and afterwards employed him in copying.²⁷

A recently discovered letter, which has been preserved doubtless by reason of West's sketches which cover the inner sheets, throws enough light on the subject to warrant its quotation in full. It is addressed "For

26. Dunlap, page 258.

27. Jane Stuart scores Waterhouse for this statement, saying that although he was intimate in West's household he never thought to introduce his friend; and that her father "at last summoned his courage and in a moment of desperation" called upon the great painter. This

version has usually been accepted, as it received some corroboration from a story, related twenty years after the event by West's friend, Joseph Wharton, to Thomas Sully, to the effect that he was at West's house the night Stuart called without an introduction of any kind.

(H. H. H.)

St. Louis, Mo. 1850

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The benevolence of your disposition
to write you on so observable a subject.
I have not of course been taking the liberty
of your pen & I am sure you will not
forget your good will
which to me is a great blessing. I was born
at the age of 21 an age when
most young men have some something worthy
of notice. I find myself ignorant without
kindness of friends without the necessity of
life so far that at some time I have been
reduced to one miserable meal a day & frequently
not even that. I do not of the means of
acquiring. I have some hopes for some time
blasted & incapable of returning the other, pitching
headlong into misery I have this only hope
I pray that it may not be too great to live &
learn without using. I wish then, should
I feel in his abundant kindness think of
ought for me & shall esteem it an obligation
which shall bind me forever with gratitude
with the greatest humility. Sir Yours at Com G. Stuart

GILBERT STUART'S LETTER TO BENJAMIN WEST

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Benjamin West Esq^r, Newman Street, Oxford Street,” and the post-marks read “Penny Post Paid. G. M. O.” and “7 o’clock.” The letter is as follows:

“Monday Evening No. 30 Grace Church street

Mr West

Sir

The Benevolence of your Disposition encourageth me, while my necessity urgeth me to write you on so disagreeable a subject. I hope I have not offended by takeing this liberty my poverty & ignorance are my only excuse Lett me beg that I may not forfeit your good will which to me is so desireable. Pitty me Good Sir I’ve just arriv’d att the age of 21 an age when most young men have done something worthy of notice & find myself Ignorant withoutt bussiness or Freinds, without the necessarys of life so far that for some time I have been reduced to one miserable meal a day & frequently not even that, destitute of the means of acquiring knowledge, my hopes from home Blasted & incapable of returning thither, pitching headlong into misery I have this only hope I pray that it maynot be too great (to live & learn without being a Burthen, Should Mr West in his abundant kindness think of ought for me I shall esteem it an obligation which shall bind me forever with gratttude with the greatest Humility.

Sir

Yours at Com^d

G. C. Stuart.”²⁸

One obvious deduction from this letter is as follows: it bears no date, but Stuart says: “I have just arrived at the age of twenty-one,” it must have been written, therefore, after December 3, 1776.

It was written from No. 30 Grace Church Street, which was the home of Mrs. John Chorley, a cousin of Dr. Waterhouse. Waterhouse tells us that in the summer of 1776 he took up his quarters in that street to be near the hospitals,

“which was about three miles from Stuart’s lodgings (i.e., York Buildings, Strand), an inconvenience and grievance to us both as we could not see each other every day.

28. Courtesy of New York Historical Society.

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Therefore measures were taken to procure him lodgings between the houses of my two cousins, Mrs. Freeman and Mrs. Chorley, nieces of my kinsman and patron Dr. Fothergill. This was the best I could do for my friend."²⁹

Kent's London Directory for 1776 and 1777 lists John Chorley, linen draper, as living at No. 30 and James Freeman, mercer, at No. 39 Gracechurch Street. As Stuart went to live between these two, it is possible that Waterhouse roomed with his cousin, Mrs. Chorley, at No. 30 and that Stuart was in his friend's lodgings when the letter was written. The other possibility is that "lodgings between the houses of my two cousins" means that Stuart lodged alternately with one and then the other. We know that Stuart was intimate with them as in commenting on a remark of Trumbull's that Stuart was in straitened circumstances during the time he was a pupil of West's, Doctor Waterhouse states that they, his cousins,

"extended towards him every kind act of hospitality and friendship, and would have never withheld assistance had they known he wanted for anything, so long as I was in the way of knowing anything about them or him in London."³⁰

There can be no speculation about the fact that the letter was written from Mrs. Chorley's house and little that Waterhouse must have known of it.

Through the introduction of the painter's father, Waterhouse had been acquainted with West from the year 1775, and if he "layed open" Stuart's situation to him after the receipt of this letter and afterward West employed him in copying, what more likely than that Stuart should have moved from Gracechurch Street, which Waterhouse says was not "a favorable location for the fine arts," to 27 Villers Street, Strand, to be nearer West's home in Newman Street. The Villers Street address is

29. Dunlap, page 204.

30. Dunlap, page 210.

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given as Stuart's residence in the catalogue of the Royal Academy Exhibition of 1777 to which Stuart made his first contribution, a "Portrait of a Gentleman." As this exhibition began early in the year 1777 Stuart must have moved from Gracechurch Street before the opening, and it seems probable that West was then assisting Stuart as it is unlikely that he could have obtained the privilege of exhibiting one of his portraits in the Royal Academy without the powerful influence of West, who was one of its founders.

Jane Stuart makes the positive statement that her father entered West's studio in the summer of 1777. Dunlap makes a rather lame deduction from some remarks of Waterhouse that this event took place late in 1778, but the apparent date of the letter and the Villers Street address in the spring of 1777 point to the summer of that year as the time when Stuart entered West's household as a student.³¹

Here it may not be amiss to acknowledge the debt which American art owes to Benjamin West. A list of those who studied under him is almost a complete roll of the American painters of this period: Pratt, C. W. Peale, Delanoy, Earl, Stuart, Trumbull, Malbone, Fulton, Rembrandt Peale, Duché, Mather Brown, Dunlap, Allston, Sully, S. F. B. Morse, Leslie, Henry Sargent, and others, each sought and received his instruction and kindly criticism.

Hart's caustic hit that "Just what Stuart learned from West is difficult

31. Stuart's letter lays at rest forever the story that he went abroad to study under West, and clearly shows that only when he found himself "without bussiness," reduced to poverty, and his "hopes from home Blasted" then his "necessity" urged him to apply to the man whose hospitable doors were ever open to his countrymen. It disproves also education at the University of Glasgow; if

he had been far enough advanced even to enter the University, to say nothing of remaining there long enough to acquire "a classical taste" his method of expression would not have been as unformed as that shown in this letter, whereas its general tenor well fits the meagre advantages open to the charity scholar of a Colonial church.

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to imagine, unless it was how not to paint," is unjust, as nothing could have been more helpful to an indolent and improvident youth than association with a man of West's noble character, and, in addition, West had been thoroughly trained in Italy and no better teacher could have been found nearer than Rome. If Stuart failed to profit by the example of West's well-ordered establishment, that was his misfortune, and the fact that his genius soon surpassed that of his teacher furnishes no adequate reason to slur West.

Stuart remained with West nearly five years and it is clear that he perfected himself rapidly under his teaching and also that his great abilities as a painter of portraits, differentiated from a designer of historical compositions, were freely recognized. By the time Trumbull became West's pupil (July, 1780) Stuart had been given a room by himself and was painting many important parts of West's "ten acre" canvasses, as he was overrun with work. For example, it is known that Stuart painted a portrait of George III which, after being touched up a little, was presented by the King to a newly-appointed Governor-General of India as by West and that the two religious canvasses in Fitzroy Chapel,³² though designed by West, were painted by his pupil. West seems to have recognized Stuart's superiority as a portrait painter but this would not have caused him a moment's jealousy, as the standard set by the classic school of historical painting (in which he was the leading figure) placed mere portraiture far below composition and theme. We may note that as late as 1834, when Dunlap wrote his book, while freely admitting Stuart's superiority over West as a portrait painter yet he speaks of historical painting as the "higher branch of the art." Stuart's view was that "no

32. At the time a fashionable proprietary chapel, now St. Saviour's, Fitzroy Square. (The "Farington Diary," edited

by James Greig, London, 1923, Vol. II, n. page 111.)

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man ever painted history if he could obtain employment in portraits."

Trumbull mentions Stuart in his Autobiography only once or twice, but then Trumbull was ever a little jealous of Stuart, whose genius so far outstripped his own and indeed that of any of his countrymen—Copley alone excepted—and, in addition, the differences between the two were fundamental. Trumbull aspired to be the historical painter of the American Revolution; Stuart seems to have had a poor opinion of historical painting and to have early discarded the accessories required by that school in most of his portraits and concentrated on the head alone.

In addition to West's teaching, Stuart attended the anatomical lectures of Doctor Cruikshank, the lectures of Sir Joshua Reynolds, copied old masters in the School of the Antique in Somerset House, drew at the life school in the evenings and occasionally painted on his own account. He made three contributions to the Royal Academy of 1779—one a fine portrait of James Ward; two in the Exhibition of 1781, those of Mr. West and Doctor Fothergill; and four in the Exhibition of 1782, those of Caleb Whitefoord, Mr. D. Serres, the "Portrait of a Gentleman Skating," and one unidentified. His address in the catalogues is given as "at Mr. West's in Newman St."

The "Portrait of a Gentleman Skating" is, of course, his famous full-length of his friend, William Grant of Congalton, representing him as skating on the Serpentine in St. James Park. Fraser tells us of the sensation that this portrait made upon its exhibition at Somerset House and that it brought Stuart fully to the attention of the public. A sidelight on its excellence may be gained by its effect on Horace Walpole in whose annotated catalogue of the Exhibition belonging to Lord Rosebery, appears his note "very good." This is high praise from so seasoned a critic as Walpole. The date upon which Stuart left West's studio has been a matter of some uncertainty. Dunlap says that he could state the time by

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quoting from a letter before him from Mrs. John Hoppner³³ dated June 3, 1782, which in part is as follows:

"Today the exhibition closes. . . . Stuart has taken a house, I am told, of £150 a year rent, in Berner's Street, and is going to set up as a great man."³⁴

The catalogue of the Royal Academy Exhibition of 1782 gives Stuart's address as "At Mr. West's," so that it was no doubt the success of the Grant portrait and the advice of West, Dance³⁵ and others which decided Stuart to start on his own account shortly after the closing of the exhibition.

Stuart gained under West's guidance much more than mere facility with his brush; he had come to West a raw provincial youth, with few associates except those whom Waterhouse could provide. At once he came into daily intercourse with the Court painter; a man who was the familiar associate of the King, welcome in the court circle and the leading figure in the art of his day. West's studio was not alone filled with patrons belonging to the fashionable set, but thronged as well with those who considered themselves the *Cognoscenti* and the many who follow the fashion of the hour. It was this association, covering about five years, which must have done much to develop in Stuart that vigorous intellect, the easy and graceful manners and the unusual conversational powers for which he became noted. Throughout his life Stuart always spoke of

33. Phoebe Wright, daughter of Patience Wright, the American sculptress in wax, who married the English portrait painter, John Hoppner.

34. Dunlap, page 223. Mason misquotes Dunlap as saying that Stuart started for himself in 1788. As all the so-called authorities seem to have copied Mason industriously, much valuable ink has been wasted to prove that this could not have

been the fact, when all any "authority" had to do was to check at the source to disprove the statement.

35. Stuart told Fraser that in conversation with Dance, the latter remarked, "You are strong enough to stand alone—take rooms—those who would be unwilling to sit to Mr. West's pupil, will be glad to sit to Mr. Stuart." (Dunlap, page 215.)

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West with the highest regard and with full recognition of how much he owed to him and he realized that when West saw that he was equipped, he advised him to begin his professional career. It is uncertain how long Stuart remained in Berners Street as he did not exhibit at the Royal Academy in 1783 or 1784 and the Directories are silent. In the exhibit of 1785 his address is given as New Burlington Street, where it is believed he lived until he went to Ireland.³⁶

Immediate success attended his decision to start for himself. Too much importance cannot be given to Dunlap's statement on this point as he was in London at the time (1784-1787) ostensibly studying under West and the information is first-hand and no doubt reflects the gossip of the studios.³⁷ He says, "Mr. Stuart had his full share of the bust business in London, and prices equal to any, except Sir Joshua Reynolds and Gainsborough." Again,

"We have followed Mr. Stuart's eccentric course until we have brought him to the highest seat a portrait painter wishes to fill—that of a fashionable and leading artist in the great metropolis, where portrait painting has been carried to its highest perfection. In 1784, and the years immediately succeeding, I saw the half lengths, and full lengths of Stuart occupying the best lights, and most conspicuous places at the annual exhibitions of the Royal Academy."³⁸

36. A letter from Mr. Cuffe and Lady Maxwell asking for an appointment is addressed "Mr. Stewart N. 7 Eustice Street." It bears date February 11th, but no year. (Collection of Historical Society of Pennsylvania.)

37. Dunlap reached London in June of 1784, and immediately introduced himself to West. He apparently did little for the first year but engage in sight-seeing and make the rounds of the theaters and galleries. He was an associate of West's son, Rafael, and as he spent

most of his time with an "eating and drinking" club to the neglect of his art studies, his father, a New York merchant, called him home in August of 1787. ("William Dunlap," by O. S. Coad, 1917, page 28.)

38. Dunlap, page 226.

Stuart's fame had by this time spread across the Atlantic. In a review of the Royal Academy Exhibit for 1785, published in *The New York Gazetteer and The Country Journal*, December 6, 1785, appears the following: "Copley

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Another interesting sidelight showing the high contemporary opinion of Stuart's work, only two years after he had started on his own account, appears in a letter from William Temple Franklin, dated London, November 9, 1784, to his grandfather, Benjamin Franklin. In explaining his delayed return, he says:

"I am afraid you will think me tedious in returning home, & I begin to think it myself, & can assure you I have no desire of staying longer here, & I should in all probability, have got away this week, had not my father expressed a great desire that I would sit to Stewart, who is esteemed by West & everybody, the first portrait painter now living: he is moreover an American. I have seen several of his performances, which appeared to me very great indeed! He is astonishing for likenesses. I heard West say 'that he *nails* the face to the canvass,' by which he meant I believe to express, not only that the resemblance of the person was perfect, but that his colouring did not change; a fault common to some of the first painters in this country, & particularly to Sir Joshua. I am to begin sitting tomorrow, & Stewart has promised to make all possible dispatch. He hopes to finish the principal parts by Monday; if so, the day following I shall endeavour to get away; provided I can in the meantime make another visit to your good friends Mr. & Mrs. Sargent."³⁹

has painted a capital group of the three youngest princesses; we could wish that the background had been more subordinate and that his eye had been attentive to the greatness of distribution which alone constitutes fine art. West has brought forward another of his suites of Windsor pictures. Indeed we must confess the exhibition much obliged, not only to those gentlemen, but to the two other ingenious American artists, Stuart and Brown, who have this year distinguished themselves, and given great proofs of their promising abilities: Stuart sends three, among which, the naval officer holds a conspicuous rank; Brown exhibits six, some of which are the most pleasing female portraits in the room." ("Notes on American Artists," by Wil-

liam Kelby, New York, 1922, page 25.)

In Graves' list of exhibitors in the Royal Academy: Copley's portrait is described as that of "Their Royal Highnesses Princess Mary, Princess Sophia and Princess Amelia" (now in Buckingham Palace); West's as "Landscape representing the country near Windsor"; "St. Peter's first sermon after being filled with the Holy Ghost," and "The Lord's Supper," the latter two having been painted "for His Majesty's Chapel, Windsor Castle."

Stuart's three portraits were those of Admiral Lord Barrington, Captain Gell and Lord Dartry.

39. Collection of the American Philosophical Society, Vol. 32, page 168. (Reference furnished by George S. Eddy, Esq.)

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Stuart was engaged by the engraver Boydell to paint many portraits of artists and engravers for his Shakespeare Gallery and this was no mean distinction as Boydell employed only the first painters of the day.⁴⁰ Stuart painted Reynolds, Copley, Gainsborough, Ozias Humphry, West, the engravers Woollet and Hall, the latter three now in the National Gallery, London (West's celebrated painting, "The Death of Wolfe," appearing in the left background of the Woollet portrait; and Hall is holding a print of West's "Penn's Treaty with the Indians"). In the National Portrait Gallery are John Philip Kemble, Mrs. Siddons, Colonel Isaac Barré, a second portrait of West and a late addition is one of the portraits of Washington of the Athenæum type. Stuart painted also George III, Queen Charlotte, the Prince of Wales, the Dukes of Manchester and of Leinster, the Earl of Carnarvon (on which he collaborated with Gainsborough), George, Marquis of Townshend, the Earl of Devon, Viscount Sydney, the Admirals Lord Barrington, Sir Robert Calder, William Hotham and Pringle, Chancellor Sir Beaumont Hotham, Doctor John Hotham, Lord Bishop of Clogher, General George Hotham, the Chevalier D'Eon, Heath, Henderson, the actor, and Captain Richard Pearson of the *Serapis*, etc., etc. Mezzotints of many of his portraits of this period by Valentine Green, Hodges, Hall and Ward bear unmistakable evidence of his popularity as a portrait painter.

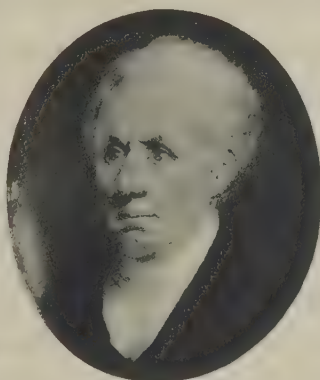
Stuart was thirty years old when he was married by the Reverend Springate on May 10, 1786, in Reading, Berkshire, to Charlotte Coates, then but eighteen, the daughter of a physician, and the family state that she had much personal beauty. Stuart had become intimate with her

40. Boydell used the term "Shakespeare Gallery" not only as a title for his well-known issue of prints illustrating the plays but as an address as well. In the

catalogue which composed the stock on hand of John and Josiah Boydell (London, 1803), the address is at the "Shakespeare Gallery, Pall Mall."

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brother, who attended the lectures of Doctor Cruikshank at the same time with himself and for several years paid his court to her, but Doctor Coates, while admiring his genius, was fully aware of his unbusiness-like habits and opposed ly, as did all the family. however, to have been a children were born of least two were born in only two showed the father's genius; a son, dissipation caused his ment), was a landscape the age of twenty-six; ter, Jane, who, although



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*From the miniature by Sarah Goodridge,
owned by Mrs. Josiah Quincy,
Boston, Mass.*

the marriage strenuous-

The marriage seems, happy one, and twelve the union, of whom at England and of whom slightest trace of their Charles Gilbert (whose father much disappoint- painter, but he died at and his youngest daugh- she devoted a long life

to painting, yet was never able to raise her art above the mediocre.⁴¹

Many stories are told of Stuart's extravagance during his London period, but we think that Jane Stuart, while quite properly suppressing much detail, strikes near the fitting note in saying that his clientele required the elegance of his dress, the costliness of his establishment, the many entertainments given to his friends and the musical parties in which he took a prominent part. She concludes that his mode of life cannot be called extravagant because his many commissions warranted the outlay and his distinction among artists entitled him to it.

No doubt the London of that day demanded a certain amount of show in the home of one of its leading and fashionable painters and costly entertainment was the fashion, as the many biographies of the period

41. Her art has been aptly characterized by saying: "She inherited her father's love of the brush but none of his talent."

("One of Thackeray's Women," by T. W. Higginson, Boston, 1909, page 190.)

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clearly evidence, and the result was that Stuart, utterly untrained in the use of money, failed to order his new-found success. Many anecdotes are told bearing on this subject, but none are worth repeating, as they illustrate merely what the writer has before referred to as a minor defect in Stuart's character and have little to do with his art. His early biographers, Waterhouse and Dunlap, led astray by the false standards and mock morals of the age in which they wrote, have exaggerated these details out of all proportion to their importance and his later biographers have been content merely to copy their "moralizings."

Many reasons are assigned as the cause of Stuart's move to Ireland; according to the family, he went on the invitation of the Duke of Rutland in order to paint his portrait, and if, as Miss Stuart states, he entered Dublin on the very day of the Duke's funeral, this fixes the date as the latter part of October, 1787, several months earlier than the time usually assigned.⁴²

Stuart was as popular and as successful in his profession in Ireland as he had been in England. Among the portraits painted in Ireland are those of John Fitzgibbon, Earl of Clare and Lord Chancellor of Ireland, the Very Reverend William Preston, Bishop of Kildare, Euseby Cleaver, Bishop of Cork and later Archbishop of Dublin, half-lengths of the Right Honorable John Beresford, Lord Lurgan and William Burton Conyngham, afterwards the noted Lord Plunket—all members of the Privy Council for Ireland, a whole-length of the Right Honorable John Foster, later Baron Oriel of Ferrard, Speaker of the Irish House of Commons, the Marchioness of Dufferin, the Earl and Countess of Nor-

42. The fourth Duke of Rutland, who had been a patron of Stuart in London, was appointed Lord Lieutenant of Ireland in 1784 and died at Phoenix Lodge, Dublin, on October 24, 1787.

Another reason given wide currency is that Stuart left London to escape his creditors.

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manton and the Earls of Bective, of Moira, of Clonmell, and of Macartney; Lord Dartrey, Hugh Hamilton, Viscount De Vesci, Viscount Pery, the Bishop of Ossory, Sir William and Lady Barker, Sir John Dick, Hugh Carleton, Chief Justice of the Common Pleas, and George Hamilton, Baron of the Exchequer, etc., etc. Two of the above are in the National Gallery of Ireland.⁴³ The fact that so excellent an engraver as Hodges journeyed all the way to Dublin to engrave his portraits is another proof of his standing as an artist.

Stuart resided for a time in Pill Lane, Dublin, and later moved to Stillorgan Park, in the village of Stillorgan, a suburb of Dublin. The Directories from 1787 to 1792 give as residents only a list of merchants and tradesmen, but as there were numerous seats and villas in the neighborhood, Stuart no doubt leased one of these, as both Herbert and Stuart's daughter tell of how he occupied his spare time in farming and gardening.

Jane Stuart states that her father was delighted with the society he met in Ireland, the elegant manners and the hospitality of the upper class of Irish society suited his genial temperament, and she concludes: "I am sorry to say Stuart entered too much into these convivialities." She also writes that she never could get her mother to discourse much upon the experiences of these days, as "it gave her pain to remember anything associated with his reckless extravagance, or what she called his folly." Those interested in further details may consult Dunlap or Herbert,⁴⁴ the source of most of the stories regarding Stuart's stay in Ireland.

Herbert, himself a painter, tells us that at the time Stuart arrived in

43. "Dictionary of Irish Artists," by W. G. Strickland, Dublin and London, 1913, pages 413-416.

44. "Irish Varieties" (*supra*).

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Dublin: "Home" had possession of all the fashionable practice; but Stuart's work paralyzed Home's efforts, and he left Dublin and the field to Stuart."

Stuart ably filled this field and during his stay of five years was without a peer.

Third Period—Life in America

1793-1828

STUART left Ireland probably late in 1792 or early in 1793, as the *Dublin Chronicle* for March 19, 1793, alludes to his having left the Kingdom.⁴⁵ He is said to have painted the portrait of the owner of the ship, one John Shaw, a wine merchant of New York, in pay for his passage and he had as a companion Walter Robertson, an Irish painter, who later copied many of Stuart's portraits in miniature. The commonly received tradition that Stuart was induced to return to his native land by reason of his "love for his own country" and his deep "admiration for General Washington," which created in him the desire to paint his por-

45. Robert Home, a pupil of Angelica Kauffmann, exhibited in the Royal Academy of 1771, 1772 and 1778. In the latter year he went to Dublin and remained until 1789, when he sailed to India and became "Court Painter" to several of the local princes. He sent a number of historical paintings to the Academy of 1797, one of which is in Hampton Court.

46. The notice is as follows:
"Dublin"

"Mr. Stewart's quitting this Kingdom for America gives a fair opening for the abilities of Mr. Pack, who now stands unrivaled as a portrait painter."

Pack, a mediocre painter, had been entirely overshadowed during Stuart's stay in Ireland and his pretentious bearing ridiculed by Stuart as well. W. G. Strickland suggests to the writer the possibility of Pack's being responsible for the insertion of the notice as it is the sort of thing Pack would do to advertise himself.

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trait, has little foundation in fact. The story had its origin in a letter from Anne Stuart to James Herring, which Dunlap had before him while writing his life of Stuart and from which he quoted the statement.⁴⁷

When this story first appeared, the fashion of the day demanded that some sentimental or moral motive should be assigned as the moving cause for the most ordinary acts of life. The pious reasons for Stuart's return asserted by Dunlap, therefore, had only to be suggested to be seized upon with avidity by the writers of an age which abounded in "Gift Books" filled with strictly moral tales and more or less adorned with "ideal heads." It is almost grotesque to read some of the maunderings on this subject inspired by Dunlap's statement. Tuckerman fills several pages with the high-flown periods so dear to the hearts of the Mid-Victorians, claiming that Stuart's

"most cherished anticipation when he left England for America, was the execution of a portrait of Washington—cherishing, as he did, the greatest personal admiration for his character. His own nature was more remarkable for strength than refinement; he was eminently fitted to appreciate practical talents and moral energy; the brave truths of Nature, rather than her more delicate effects, were grasped and reproduced by his skill; he might not have done justice to the ideal contour of Shelley, or the gentle features of Mary of Scotland, but could perfectly have reflected the dormant thunder of Mirabeau's countenance and the argumentative abstraction that knit the brows of Samuel Johnson. . . .

"Instinctive, therefore, was his zeal to delineate Washington; a man who, of all the sons of *fame* . . .," etc., etc.⁴⁸

47. Dunlap, page 228. Herring and J. B. Longacre published in the "National Portrait Gallery" (Vol. I, 1834), a life of Stuart. This was written by Dunlap in abridged form from his own life of Stuart in the "Arts of Design." ("William Dunlap," by O. S. Coad, page 259.)

48. Henry T. Tuckerman was so pleased with this that he published it twice: (1) "The Character and Portraits of Washington," New York, 1859, page 52; (2) "Book of the Artists," New York, 1867, Vol. I, page 115.

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There is no evidence that Stuart had any particular regard for Washington, and indeed, with his Tory background, his life abroad of nearly twenty years among America's enemies, and his marriage to an English woman, there is no reason why he should have had any feeling for him whatsoever, except to share the universal respect and admiration which his character inspired.

Herbert seems to assign the impelling motive in his statement that Stuart confided to him that after he had finished some of his sittings in Dublin he intended to go to America:

"There I expect to make a fortune by Washington alone. I calculate upon making a plurality of his portraits, whole lengths, that will enable me to realize; and if I should be fortunate, I will repay my English and Irish creditors."⁴⁹

This is corroborated in a draft of a letter to the Marquis of Lansdowne found among Stuart's papers protesting against the unauthorized publication of the Heath engraving of his portrait of Washington belonging to the Marquis, in which Stuart said:

"As a resource to rescue myself from pecuniary embarrassment, and to provide for a numerous family at the close of an anxious life, I have counted upon the emoluments that might arise from a portrait of George Washington, engraved by an artist of talent."⁵⁰

Stuart landed in New York some time early in 1793 and his success in America far exceeded any he had yet achieved and speaks well for the artistic appreciation of our forefathers. He had left his native land a youth of nineteen, unknown except to the local community around Newport; he returned a great portrait painter whose fame was established.

49. "Irish Varieties," *supra*, page 248.

50. Quoted in "Gilbert Stuart's Portraits of

Washington," by Mantle Fielding, Philadelphia, 1923, page 95.



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*From the miniature on ivory by Anson Dickinson, owned by the
New York Historical Society*

(Size of the original: 3 x 2½ inches)

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Dunlap was living in New York at this time (1793),⁵¹ so that his estimate of Stuart's success in first-hand. He says that Stuart

"opened an *attelier* in Stone Street, near William Street,⁵² where all who admired the art or wished to avail themselves of the artist's talents, daily resorted. It appeared to the writer as if he had never seen portraits before, so decidedly was form and mind conveyed to the canvas; . . . In New York, as elsewhere, the talents and acquirements of Mr. Stuart introduced him to the intimate society of all who were distinguished by office, rank or attainment; and his observing mind and powerful memory treasured up events, characters and anecdotes, which rendered his conversation an inexhaustible fund of amusement and information to his sitters, and his companions."⁵³

Doctor William Samuel Johnson, in his scarlet hood of a Doctor of Civil Law (Oxford, 1776), is said to have been the first portrait painted after his return and it bears on the back the legend: "By Stewart 1792," but the date is probably only approximate. He also painted John Jay in his robes as Chief Justice of the Supreme Court of the United States, General Horatio Gates, John Jacob Astor, Chancellor Robert R. Livingston and his mother, née Margaret Beekman, General Mathew Clarkson, Colonel Aquila Giles, Lawrence Yates and his wife (Matilda Caroline Cruger), Don Josef de Jaudenes and his wife (Matilde Stoughton), etc., etc. The last two, now in the Metropolitan Museum, are lettered, "G. Stuart R. A., New York, September 8, 1794." There is a tradition that his brother-in-law, Honorable Henry Newton, invited him to paint the portrait of the Duke of Kent (father of Queen Victoria) and that the Duke offered to send a warship in which to transport him to Halifax, but Stuart preferred to remain where clients were many, although he ever after bemoaned this decision. We catch occasional

51. Dunlap had temporarily abandoned painting for play-writing, and his first comedy, "The Miser's Wedding," was produced in the spring of 1793. He says it "was played without study or rehearsal." "The piece was murdered (it

deserved death) and was never heard of more." ("American Theatre," page 103.)

52. This would indicate a studio near the present site of India House.

53. Dunlap, page 229, 230.

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glimpses of him in the letters of the period, such as the reference of Mrs. John Jay that Mr. Stuart arrived at tea time with her husband's portrait and her satisfaction with it. Mrs. Jay calls it "an inimitable picture," and writes that Stuart "begged me to remind you of the promise you made him the day he breakfasted with you. There is an excellent engraver in New York and Stuart has been solicited to permit him to copy that portrait of yours by a very respectable number of citizens for which reason he asked and obtained my consent."⁵⁴ On the whole, very little gossip has come down to us, connected with the painter's stay in New York, but the number of his portraits and the social importance of his clients fully justify Dunlap's statements.

We are able to fix the date of Stuart's migration to Philadelphia almost to the day. On November 15, 1794, Mrs. Jay wrote to her husband that "in ten days hence he (Stuart) is to go to Philadelphia to take a likeness of the President." If Stuart looked upon Washington merely as a subject out of whose portraits he could make money and if in the meantime he was fully employed, this would explain his two years' residence in New York. In addition, Stuart's fame had preceded his landing in that city and he immediately received numerous commissions; as soon as these were completed he would quite naturally turn to Philadelphia, where, in the fall of 1794, were gathered most of those connected with the Federal Government, and at the top of the world of fashion was the "Republican Court" presided over by "Lady" Washington,⁵⁵ for Stuart had great social gifts and made it his practice to associate with the leaders of intellect and fashion in each land in which he resided.

54. In *The Argus, or Greenleaf's New Daily Advertiser* of September 16, 1795, there was announced the proposal to publish engravings by Cornelius Tiebout of Jay and Clinton "Taken from original paintings of our celebrated countrymen Ga-

bral Stewart (sic) and the late Joseph Wright." (See "Notes on American Artists," Kelby, page 38.)

55. The Session began on November 19, 1794, when Washington met both houses and delivered his address.

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Hart says that Doctor William Smith, the first Provost of the University of Pennsylvania, gave the artist a home in which to live on his own place at the falls of the Schuylkill, and a painting room on the southwest corner of Fifth and Chestnut Streets, Philadelphia, in the house of his son, William Moore Smith, a poet and lawyer of high standing, but Washington's letter dated Monday evening, April 11, 1796, enquiring as to an appointment for the following morning, is addressed to "Mr. Stuart, Ches^t Street," and Miss Stuart says he resided there, and it seems likely that he lived on the Schuylkill only temporarily, to avoid an epidemic of yellow fever which broke out in the city in 1798.

Stuart's Philadelphia period is important by reason of the brilliant series of women's portraits which he there completed. It has always been conceded that Stuart was an incomparable painter of old men, but many portraits painted at this time entitle him to high rank as a painter of women. Of these, the portraits of Mrs. Samuel Blodget (Rebecca Smith), Mrs. William Jackson (Elizabeth Willing), Mrs. James Greenleaf (Ann Penn Allen), and Elizabeth Bordley now hang in the Pennsylvania Academy of the Fine Arts. Others to be noted are Mrs. Washington, Mrs. William Bingham (Anne Willing), the Marchioness D'Yrugo (Sally McKean), Mrs. Joseph Anthony (Henrietta Hillegas), Lady Erskine (Frances Cadwalader), Mrs. Robert Morris, Mrs. Lawrence Lewis (Eliza Parke Custis), Mrs. Henry Clymer (Mary Willing), Mrs. Robert E. Griffith (Maria Patterson), Mrs. John Travis (Elizabeth Bond), Mrs. George Plumstead (Anna H. A. Ross), and Mrs. Samuel Gatliff (Elizabeth C. Griffin).⁵⁶

But beyond this his residence in Philadelphia will always be memorable because it was in that city that he painted his first and most impor-

56. See frontispieces to Volumes II and IV, and plates Nos. 18, 55, 65, 104, 165, 169, 191, 212, 219, 294, 339, 396, 531 and 551.

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tant portrait of Washington. This portrait shows the right side of the face and is known as "The Vaughan Type."⁵⁷ It takes its name from the fact that the first engraving from a portrait of this type done by T. Halloway was published in London, November 2, 1796, from one then owned by Samuel Vaughan, the plate stating that the portrait was painted by "Mr. Stuart in 1795." In a life of Stuart there is little place for a discussion of the question of the date when his first portrait of the President was painted. The fact becomes important only in determining which of the known replicas may be the original from life. Dunlap states that it was painted in 1794, Jane Stuart "towards the spring of 1795," Timothy Williams "in ye winter season," and Rembrandt Peale says "at the same time as his own" (i.e., September, 1795), but all these statements were made many years after the event, and if painted in September it must have been between the 1st and 8th, as Washington left Philadelphia on the latter day for Mount Vernon. Among the few papers Stuart left was a memorandum in his own handwriting, dated April 20, 1795, showing "A list of the gentlemen who are to have copies of the portrait of the President of the United States," and following are the names of thirty-two subscribers calling for thirty-nine copies. We know from Mrs. Jay's letter that Stuart went to Philadelphia for the purpose of painting the portrait in November, 1794, and Dunlap says that he presented a letter of introduction to the President shortly after his arrival. G. W. P. Custis says that the exhibition of Stuart's first portrait of the President caused "a great sensation in Philadelphia," which might naturally create a demand, and it would seem that a list of orders dated April, 1795, for thirty-nine "copies" would presuppose that the portrait was then in existence and makes out at least a *prima facie* case

57. Examples of this type are reproduced as frontispiece to Volume I and on plates 597, 598, 599 and 600.

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for "towards the spring of 1795," but no conclusive proof has come to the writer's attention. Portraits of the Vaughan type are the most important of the Stuart Washingtons, and of it he made about fifteen replicas.

Stuart's second life portrait of the President⁵⁸ is a whole-length known as the "Lansdowne Type," taking its name from the first engraving made by James Heath of a portrait of this type then owned by the Marquis of Lansdowne. This was published in London on January 1 and February 1, 1800. The portrait was begun on April 12, 1796. The original, signed and dated "G. Stuart 1796," is now in possession of the Pennsylvania Academy of the Fine Arts. There are two known replicas: one painted for the Marquis of Lansdowne and now owned by Lord Rosebery, and one owned by the Pierrepont family.⁵⁹ There are at least two others claimed to be by Stuart. This portrait shows the left side of the face, and, as Hart points out, the pose and accessories are taken almost bodily from "Rigaud's portrait of Bossuet, made familiar by the engraving of Drévet." Heath's engraving, which was made without permission, always caused Stuart to flame into rage; he claimed that he had directed William Bingham, when delivering the portrait to the Marquis, to preserve for him his copyright and that the first knowledge that he had of this engraving was, a few weeks after Washington's death, when he saw copies on sale at Dobson's book store on Second Street, Philadelphia. As Washington had been dead but a short time, and as Stuart himself was preparing to engrave the portrait, his anger was justified.⁶⁰

58. See plate No. 601.

59. See "Stuart's Lansdowne Portrait of Washington," by C. H. Hart, *Harper's Magazine*, August, 1896, page 378, for a full discussion of which of the three portraits of this type was painted from life.

60. *Philadelphia Aurora*, June 12, 1800, contains the following announcement: "WASHINGTON. Gilbert Stuart having been appointed by the Legislatures of Massachusetts & Rhode Island to prepare full length Portraits of the late General Washington, takes this mode to

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Stuart's third portrait of Washington⁶¹ painted from life is known as the "Athenæum Type." This portrait, painted upon the order of Mrs. Washington, probably in the fall of 1796, was retained unfinished by Stuart throughout his life. It takes its name from the fact that in 1830 the Stuart family sold it, together with the companion portrait of Mrs. Washington, for one thousand five hundred dollars to the Washington Association. It was later presented to the Boston Athenæum, which in turn loaned it to the Boston Museum of Fine Arts, where it has hung for nearly a century.

One almost insurmountable difficulty which faces a student of the portraits of Washington is that practically every one persists in thinking

apprise the citizens of the United States of his intention to Publish Engravings of General Washington, from the Mount Vernon Portrait, executed, upon a large scale, by an eminent Artist.

"This advertisement (which has been suspended from motives of delicacy towards the afflicted family of Mount Vernon), is deemed to be peculiarly necessary, as Mr. Stuart has the mortification to observe, that without any regard to his property, or feelings, as an Artist, an engraving has been recently published in England; and is now offered for sale in America, copied from one of his Portraits of General Washington.

"Though Mr. Stuart cannot but complain of this invasion of his Copyright (a right always held sacred to the Artist, and expressly reserved on this occasion, as a provision for a numerous family) he derives some consolation from remarking, that the manner of executing Mr. Heath's engraving, cannot satisfy or supercede the public claim, for a correct representation of the American Patriot.

"He therefore, respectfully solicits the assistance of the public on the following conditions:

"1. That a full length engraving of General Washington, shall be delivered to each subscriber at the price of Twenty Dollars.

"2. That towards defraying the expenses of the work, each subscriber shall pay in advance the sum of Ten Dollars, and the remainder of the price on the delivery of the print.

"Subscription Papers, containing a description of the Print and the size intended, will be ready in a few days.

"ADAMS & JEFFERSON.

"Mr. Stuart informs the public that engravings from his Portraits of the President and Vice-President are likewise preparing, under his immediate direction, and will be published in the course of a few weeks."

(Reference furnished by Alfred E. Prime, of Philadelphia.)

61. See plate No. 604.

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of him only in the terms of Stuart's "Athenæum" head, which is so familiar that it has been dubbed the "household Washington." John Neal said that if Washington should return to life and stand side by side with this portrait and not resemble it, he would be called an imposter.⁶² People lose sight of the fact, or do not know, that Stuart never saw Washington until he was sixty-three years old, and after he had lost his teeth, which circumstance entirely changed the shape of his face and his expression as well.⁶³ In addition his giant frame was breaking as the result of his long public service, and he was old beyond his years. Because of the popularity of the "Athenæum" head made familiar to us by print and engraving, for years on the postage stamps of the nation and now upon its currency,⁶⁴ most people refuse to believe that Washington looked at any time throughout his life other than as Stuart represented him in the "Athenæum" head, whereas the fact is that this portrait depicts Washington in his decline. As this head is not only one of the most widely known of portraits but is also the most famous of Stuart's works, considerable space may be allotted to it in a sketch of the life of the artist.

62. "Our Painters," by John Neal, *Atlantic Monthly*, December, 1868, Vol. 22, page 645.

63. Both G. W. P. Custis in his "Recollections," New York, 1860, and Charles Fraser in his "Reminiscences" speak of the great change in Washington's appearance after 1791. Fraser (page 20) says: "After this period (1791) age and increasing care altered the General's appearance, besides, the use of false teeth; so that when Mr. Stuart painted him in 1794 in his presidential suit of black velvet and with powdered hair, he looked like a different person."

64. Hart in his "Catalogue of the engraved Portraits of Washington," New York, 1914, records 300 separate engravings from this portrait not counting different states of the same plate. When the number of wood cuts and photographs are considered, and also the fact that between 1847-1904 of the 164 United States postage stamps in general use, 25 bear this portrait and that the United States revenue stamps and paper money have always used this head, it is a fair assumption to say that it has been reproduced countless times and through the generations become familiar to millions of Americans.

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All critics agree on Stuart's genius as a delineator of character and that when his interest was aroused he could see beneath the surface and catch and paint the inmost soul of his subject. In considering, then, the "Athenæum" head, one should recall the events of the time when it was painted, to note their effect upon Washington.

In the year 1796 Washington passed through the most trying experience which any public man can be called upon to bear; from being the National hero, he had become a hissing in the mouths of the unthinking multitude. The climax of the troubles of his administration had been almost reached the spring before when the attacks of Freneau, fostered by Jefferson, had become well-nigh intolerable, but barely had neutrality as between France and England been preserved by Washington at the cost of his popularity when arose the outburst of the mob against the treaty with Great Britain negotiated by John Jay.

"Once only in our history have the American people so scourged a great public servant. . . . Present-day detraction of our public men is gentle reproof contrasted with the savagery, with which Washington was thereafter assailed."

As Washington's term drew to a close in the autumn of 1796 there was a downpour of Jeffersonian abuse. He was called a miser, an aristocrat, an oppressor of the many for the enrichment of the few, and even a thief and a murderer. His enemies declared that he had been a traitor to the cause of the Revolution and to prove the charge, resurrected an ancient slander supported by forged letters. Jefferson's organ, the *Aurora*, declared the day of Washington's retirement

"ought to be a Jubilee in the United States."

Washington himself wrote that he could not have believed that every act of his administration would be tortured and the grossest and most insidious misrepresentations made of them,

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"and that too in such exaggerated and indecent terms as could scarcely be applied to a Nero, a notorious defaulter—or even to a common pickpocket."⁶⁵

John Adams wrote (March 1, 1796) to his wife that Washington's heart was set upon retirement "and the turpitude of the Jacobins (i.e., followers of Jefferson's pro-French party) touched him more nearly than he owns in words."

Washington ever may have preserved his calm and apparently unruffled demeanor but he would have been more than human had he not suffered and resented the wicked libels and slanders that were heaped upon him.

This was the Washington whom Stuart painted. It was the Washington who, having achieved world fame in middle life, had been forced to drink the bitter cup of disillusionment as to the value of popular acclaim. It was Washington, heart sick and old before his time, longing for the day when he could lay down his burdens, whom Stuart caught upon this canvas. It is one of the saddest portraits ever painted.

Up to the present about 75 copies of this portrait are considered as by Stuart, but as early as 1876 Jane Stuart complained that copies of this portrait by other hands were even then being sold as by her father. Whenever Stuart was in need of money he made a copy of this head, but many of them, as Miss Stuart says, were "nothing but sketches," and that he probably painted two at a time, "that is, an hour on each in two mornings." We know that Winstanley, Rembrandt Peale, Vanderlyn, Frothingham, Chapman, Wall, Fraser, Jane Stuart herself, and others made a fair living by copying this head, as well as Stuart's other portraits of Washington and without doubt many of the so-called "Stuarts" are from among these.

65. The quotations and the substance of this paragraph are taken from "The Life of John Marshall," by A. J. Beveridge,

Boston and New York, 1916, Vol II, pages 116-165.

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Stuart was as widely and meritedly popular in Philadelphia as he was in England and Ireland. His painting room on Chestnut Street was so thronged with visitors and patrons that he could not find time to finish his commissions; he therefore moved to Germantown and hired the residence now known as the Wister Mansion, 5140 Main Street, from Samuel Brinhurst⁶⁶ and transformed an old barn on the place into his painting room.⁶⁷ This move was probably made in the summer of 1796, and it was here that he painted the Athenæum head. The date is uncertain, but if the tradition is true that during the intervals between sittings the President was accustomed to eat apples picked from a tree growing in the grounds, this would indicate the late summer or fall, and from the record we have of Washington's movements taken from his papers and the press, the statement can be made that the portrait was painted between August 17 and September 19, 1796, or after October 31, 1796, as Washington was at Mount Vernon before August 17 and from September 23 to October 27 of that year, and the remaining days were occupied in the journey to and from Philadelphia.

Here again Stuart's painting room was filled by the aristocracy of the Republic and with common prudence there seems to be no doubt but that he could have established his future, but Stuart was temperamentally unfitted to be cautious and provident, expending his money and his genius alike with prodigal hand.

Following the establishment of the National Government in Washington, Stuart moved from Germantown to that city, in 1803, what time of the year is uncertain,⁶⁸ and occupied a studio on F and Seventh Streets.

66. Fielding, "Gilbert Stuart's Portraits of Washington," page 99.

67. The house occupied by Stuart as a home is still standing but the barn was burned

in February, 1854. (See *Germantown Telegraph*, March 8, 1854.)

68. In Mason's *Life of Stuart* there is published a letter from Professor William

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The reason given for this move was so that he might paint the portraits of the President (Jefferson) and Madison, then Secretary of State. Stuart painted several portraits of Jefferson, the first being in the spring of 1800 and a second in 1805, and the latter's financial diary contains the entry on June 18, 1805, "Paid Gilbert Stuart for drawing my portrait, one hundred dollars." Probably Stuart followed the Government to Washington in the expectation that there he would receive a wider patronage from the numbers who would, for one reason or another, be attracted to the seat of the National Government.

We know little as to his activities there. He painted both Madison and his wife, and for this latter purpose resided in Georgetown for a short period. He painted also William B. Giles, Jefferson's leader in the House, and others connected with the Government, but the change from the aristocratic tendencies of the first two administrations to the feigned simplicity of the Democratic-Republicans was not likely to appeal much to Stuart's nature or experience.

Jonathan Mason claims that his father, a Senator from Massachusetts, persuaded Stuart to settle in Boston, but it is likely that he needed little persuasion. His stay in Washington would appear to have been unsatisfactory and was probably only considered as temporary as he did not take his family thither, and we learn that at the time they were living in Bordentown, New Jersey, from letters of his son, Charles Gilbert, and his daughter, written to Edward Stow of Philadelphia.⁶⁹

Smith dated February 28, 1803, begging Stuart to paint his son's portrait and Mason states that as Stuart was making arrangements to go to Washington, he doubts if he filled the order (page 258), but according to Joseph Anthony's letter to Trumbull, Stuart had not left Germantown in the spring

of 1803. (See "Note on Portrait of Doctor William Smith," by C. H. Hart, *Century Magazine*, October, 1908, page 958.)

69. Letters dated January 3 and February 25, 1804, in the possession of the late Lawrence Park.



GILBERT STUART IN 1825, ÆT. 70
From the portrait by John Neagle, owned by the Boston Athenæum

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We have reason to believe that he joined his family in Bordentown, as upon the portrait of Anne Penington we find his signature beneath the window bench, "G. Stuart, Bordentown, 1805,"⁷⁰ and also the portraits of Mr. and Mrs. Stow are said to have been painted there in 1802-03.⁷¹

No doubt Stuart quite naturally inclined to Boston as there was the stronghold of the Federalist party with whose members and ideals Stuart was congenial, and so sometime, probably late in 1805, he made the move, and there resided until his death. The date of this move is also uncertain, but probably Stuart had the matter in contemplation for some time. Trumbull refers to it in his "Autobiography." Having finished his duties as a commissioner under Jay's Treaty, Trumbull sailed from London and reached New York June 27, 1804, with the intention of pursuing his profession in Boston. Journeying thither shortly after the Hamilton-Burr duel, Trumbull found that when he mentioned his intention, it was coldly received because Stuart had been invited to settle there:

"He had been promised the patronage of Mr. Mason and his friends (who were the rich and fashionable of the City), and Mr. Stewart having accordingly accepted the invitation, was preparing to quit Washington to establish himself in Boston."⁷²

70. See plate No. 380.

71. In the text of the Fowles sale catalogue (New York, January 17, 1922) in a note on the Portrait of Edward Stow, No. 27, the statement is made that Stuart and his wife lived with Mr. and Mrs. Stow in Philadelphia, and their portraits were a gift from Stuart. It seems likely that only Mrs. Stuart lived with the Stows, as the artist is supposed to have gone direct from Germantown to Washington. Stow returned to Boston to live in 1804 and may have influenced Stuart's move.

In a letter to Stow dated Washington, May 15, 1804, Stuart acknowledges a letter from him, encloses money to take up one or two notes and explains that Mrs. Stuart had never received three letters from him containing money as the "idle rascal" to whom the letters had been entrusted had concealed them rather than walk two miles to the Post Office. (From copy of letter furnished by Mantle Fielding.)

72. "Autobiography, Reminiscences and Letters of John Trumbull from 1756

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so Trumbull wisely decided to return to New York and not attempt to compete with Stuart.

Here again Stuart met and floated upon the flood tide of success. The writer, preferring to permit contemporaries to speak wherever possible rather than draw his own deductions, quotes the words of Charles Fraser, a miniature painter of the first rank. During his tour of the North in 1806, in a letter to his sister, Fraser writes that in Boston he saw Stuart, who

"was painting very industriously and had all the beauty and talents of Boston under his pencil."⁷³

Another contemporary writes that

"for several years after his (Stuart's) coming to Boston, he was overwhelmed with business; many had to wait months for an opportunity to sit to him."⁷⁴

Stuart occupied a studio at Chapotin's Hotel, on Summer Street, for a short period, and for a much longer time a painting room at his residence on Fort Hill. The Boston directories list Stuart as living on Washington Street in 1807 and 1809; on Common Street in 1810; on Devonshire Street in 1813; on Washington Street in 1816; on Washington Place from 1818 to 1822; and from 1826 to the time of his death at 59 Essex Street.⁷⁵ From correspondence we learn that he was living in Spring Lane in 1812 "near the Old South Meeting House," and during the War of 1812 he lived in the Bartlett House in Roxbury, where Dunlap visited him in 1815.

to 1841." New York, 1841, page 245. Among Stuart's papers was found a formal communication from Anthony Merry, the British Minister, enclosing notes in payment for Mrs. Merry's portrait dated "Washington, July 3rd, 1805," which suggests that Stuart was still in that city.

73. "Charles Fraser," by A. R. & D. E.

Huger Smith, New York, 1924, page 18.

74. "Lectures on American Literature," Samuel L. Knapp, 1829, page 195.

75. No directories were printed in Boston for the years 1808, 11, 12, 14, 17 and 1824. (Search made by Walter Rawlings, Esq., Boston Public Library.)

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Although we catch a note now and then tending to show that Stuart's popularity had occasional fluctuations, such as the remark of Miss Byles to her nephew, Mather Brown, that "we hear little of him (Stuart) now."⁷⁶ and the strange vogue for the self-taught Chester Harding which caused Stuart to ask "How runs the Harding fever?" still for the twenty-three remaining years of his life he painted the leading people of his time and easily maintained his position as the first painter of America.

In analyzing the innumerable anecdotes which have gathered round Stuart's name, to determine what elements of character they may denote, one is apt to become confused by reason of their very number, and yet one is impressed with their likeness one to another, so that it is possible to group them under heads.

In one class can be placed the story of his refusal to finish the portrait of Madame Bonaparte by reason of the remarks of her husband, Prince Jerome, which Stuart considered impertinent. This and many similar incidents show his impatience of criticism coupled with a proper regard for his own talents and his standing among men.

In another class may be placed the stories exemplifying his unusual conversational gift, and these all prove the universal comment that Stuart was a man of fine intellect, with a retentive memory and a wide experience of life upon which to draw. Many are the anecdotes told of his constant snuff-taking, and one quotation will suffice to instance the last two classes. John Quincy Adams, no ordinary observer, made the following entry in his diary for September 19, 1818:

"I sat to Stuart before and after breakfast and found his conversation, as it had been at every sitting, very entertaining. His own figure is highly picturesque, with his dress always disordered, and taking snuff from a large, round tin wafer box, holding, perhaps, half a pound, which he must use up in a day."⁷⁷

76. "Letters of A. and C. Byles," Volume 1808-1818.

77. Mason, page 126.

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Another class of anecdotes example his remarkable faculty for character reading, but this was only part of his general equipment for his profession, for no man without this talent could have raised himself to Stuart's preëminence as a painter of portraits.

The number of unfinished portraits by him when compared with that of other painters is very great; some may be explained by his refusal to continue by reason of some criticism; others are unexplained, such as those of Mrs. Robert Morris or Stephen Van Rensselaer. Jane Stuart speaks of "heaps of discarded canvasses" in the garret of the painter's home. Stuart was so sure and rapid in his execution that he probably discarded a canvas upon the slightest provocation and began anew, rather than remedy some slight defect in likeness.

In the last group may be placed all the legends as to the painter's absolute disregard of detail and his improvidence in money matters. Mason says that

"He did not know, at times, whether a picture he had finished had been paid for; so indifferent was he to all business matters."⁷⁸

He illustrates this by a single sheet torn from an old account book—all that could be found—saying that there is nothing to show what the figures in the right-hand column mean. The entry for one day is sufficient to indicate Stuart's bookkeeping.

"T. 26. Mr. Hollowell—Mr. I. P. Davis X—
Thunder, rain and my room leaking
like the devil. 9
Mr. Appleton altered to Thursday 11
Mr. Townsend read over the correspondence
between me and Bingham."⁷⁹

Without desiring to be too impatient with trivialities, it cannot but occur to the writer that had Stuart's character been such as to cause him

78. Mason, page 45.

79. Mason, page 46.

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to save his pennies—for the failure to do which his many biographers call him to such solemn account—he might have paid his bills, but he might not have left to us, as an heritage, so many masterpieces from his brush.

Stuart seems always to have attracted to himself the leaders of thought and action in the community in which he lived. The first five Presidents of the United States sat to him and not only did he paint the great of the earth, but he made them friends as well. His daughter speaks of constant visits of Daniel Webster to her father as a friend rather than as a patron, and in a letter to Stuart dated Monticello, January 19, 1825, Jefferson writes:

“You know that here you are a welcome guest always, and expected always to make it your headquarters.”⁸⁰

When the Academy of Design was founded in 1825, it required residence in New York as a qualification for membership and occasionally before 1862, when this prerequisite was abrogated, it elected distinguished artists of other cities as honorary members. At the very first election Stuart and Sir Thomas Lawrence were chosen. Shortly before his death he was asked by the Academy of Florence to paint a self-portrait for the great collection in the Pitti Palace, the highest compliment a painter can receive, and that he failed to do this will ever be a loss to the world of art.

There are many portraits of Stuart, but his own early self-portrait⁸¹ and the Browere bust,⁸² which Jane Stuart called a “living and beautiful thing,” would seem the most satisfactory. A portrait owned by the National Gallery, London, while seemingly of Stuart and claimed to be by him, exhibits little of his color or technique.

80. From a photostat copy furnished by Mr. Harry Bland of the Fridenberg Galleries, New York.

81. See plate No. 493.

82. See page 67.

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Stuart laughed at the portrait by C. W. and Rembrandt Peale,⁸³ saying that it made him appear "an awkward clown." A miniature by Anson Dickinson⁸⁴ appears to be a good likeness but the family preferred the miniature by Sarah Goodridge⁸⁵ to all others, and we must defer to their judgment, however hard it may seem.

In considering the portrait by Neagle⁸⁶ in the Boston Athenæum, which passes current as the great likeness of the painter, one should not overlook the family criticism. Of it Jane Stuart wrote: This portrait

"was considered a positive caricature by his family and his intimate friends; his niece did not recognize it, his face far from handsome at that period was full of energy and power.

"This portrait, so stupid to the last degree, I should think would put to flight the theory of physiognomy, that the features are an indication of the character.

"It is curious that he should have transmitted to posterity the portraits of the distinguished men of his day, giving each great man his peculiar attribute, and that his own portrait should pass down to posterity utterly devoid of intellectual expression—in fact the representation of a driveler."⁸⁷

There was a picture of Gilbert Stuart's painting room by Washington Allston, sold at the Thomas B. Clarke sale, New York, 1919, which exhibited Stuart in profile with his wife, his daughter Anne, Gilbert Stuart Newton, Stebbins, and Allston surrounding him and a portrait of Stuart's deceased son Charles hanging on the wall. A profile medalion based on the Browere bust was issued in 1848 by the American Art Union, and the reproduction of James Duthie's etching after an ink sketch said to be by Stuart himself is the frontispiece of Mason's life of the artist. West painted a large picture of the "Order of the Garter" in which he introduced the head of Stuart among the spectators and Stuart painted the head of West in the same group.

83. See page 21.

84. See page 45.

85. See page 39.

86. See page 57.

87. *Scribner's Monthly*, October 7, 1877, page 379.

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Stuart's name was added to the list of American Immortals in the Hall of Fame, New York University, in 1900.

Anne Stuart commends Samuel L. Knapp's estimate of her father and in his totally forgotten volume appears a sentence or two which will bear quotation from a man who was not only a contemporary of Stuart but whose training and reputation in his day entitle his opinion to weight. He writes:

"He [Stuart] has not wasted his strength on dress and drapery, which is often admired by those it was intended to please and flatter, and in the course of a generation or two, is the subject of amusement to the descendants of the stately dame they adorn or encumber. They laugh at the niceties of ruff or stomacher, which cost weeks of labor to artists. Stuart wisely brought all his talents, and all the powers of his art to bear upon the human countenance. . . .

"In his person, Stuart was rather large and his movements, in the latter part of his life were slow and heavy, but not ungraceful. His manners had something of the formality of the old school; but it was evident, at the first blush, that he had been conversant with good society. He loved to display his powers as a conversationalist, and to come in friendly collision with intelligence and wit, in order to sparkle and shine. He was sometimes a little fastidious and eccentric; but he never lost the manners of a gentleman on any occasion. . . . The lives and works of the great artists of all ages were familiar to him as his palette. He discoursed upon their excellencies, defects, and peculiarities, as one who had read and examined them all most thoroughly. His eloquence was peculiar and attractive; his voice strong and deep, his enunciation clear and distinct; and his countenance came in aid of his voice, for his features were bold and lion-like, and no stranger ever passed him without mentally saying, 'That is no ordinary man.'"⁸⁸

Jane Stuart, in one of her articles,⁸⁹ says that her father was quick-tempered and irritable by nature and that this was increased by the constant interruption which the stream of visitors brought to his work. A painter's studio was, by the custom of the day, a meeting place for fashionable people and no doubt the custom would have tried the patience

88. "Lectures on American Literature," 1829, pages 196 and 199.

89. "Anecdotes of Gilbert Stuart." *Scribner's Monthly*, July, 1877.

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of one more even-tempered than Stuart. She speaks also of his love of teasing, his keen sense of the ridiculous, his excessive irony and his benevolence: "anything," she remarks, "like adverse fortune, or neglected merit, was sure to find place in his regard." This latter trait was possibly developed by his association with West as many men, especially artists, have borne witness to the help which he generously gave to them.

Washington Allston, in his notice of Stuart, published in the *Boston Daily Advertiser* a few days after his death, speaks of his uniform kindness and of him as one

"who would have found distinction easy in any other profession or walk of life. His mind was of a strong and original cast, his perceptions as clear as they were just; and in the power of illustration he has rarely been equaled. On almost every subject, more especially on such as were connected with his art, his conversation was marked by wisdom and knowledge; while the uncommon precision and elegance of his language seemed ever to receive an additional grace from his manner, which was that of a well-bred gentleman."

He concludes:

"We cannot close this brief notice without a passing record of his generous bearing towards his professional brethren. He never suffered the manliness of his nature to darken with the least shadow of jealousy, but where praise was due, he gave it freely, and gave too with a grace which showed that, loving excellence for its own sake, he had a pleasure in praising. To the younger artists he was uniformly kind and indulgent, and most liberal of his advice; which no one ever properly asked but he received, and in a manner no less courteous than impressive."

Stuart passed the remainder of his life in Boston working industriously as the mood took him; ever surrounded by friends and admirers and always able to fill his time with profitable commissions.

In his last years Jane assisted her father, at least so far as to grind his colors and perhaps prepare his backgrounds. She writes that he was

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planning to send her to London for instruction under his old friend Sir William Beechey when his last illness came upon him.

Mason's account of Stuart's last days obtained, no doubt, from the family, is as follows:

"Stuart's health began to fail in 1825 and 1826. This was followed by symptoms of paralysis in his left arm, which depressed him greatly; and although his mind was clear and active to the last, he never recovered from the shock to his feelings when he found that his arm was becoming useless. 'If I could live and have my health,' he used to say, 'I could paint better pictures than I have ever done.' Even at this time he had occasionally something amusing to say to a friend, but his natural flow of spirits was gone. Still he tried to paint, and with great effort succeeded in finishing a number of heads. The last picture he began and finished was a portrait of Mrs. Samuel Hayward, of Boston. In the spring of 1828, the gout, from which he had suffered severely at times, settled in his chest and stomach, and for three months he bore the torture with the greatest fortitude. At length nature gave way, and on the 27th day of July of that year he died, having reached the age of two and seventy years."⁹⁰

He was survived by his wife and four of his daughters, Anne, Agnes, Emma and Jane Stuart, and he left nothing but a few half-finished pictures.

A memorial exhibition of his work, containing over 200 of his portraits, was organized in Boston shortly after his death for the benefit of his family, and with the proceeds they moved to Newport, where they lived for a number of years at No. 62 Washington Street, supported by the meagre talents but indomitable will of Jane Stuart.

So lived and died Gilbert Stuart and the same disregard of detail which marked his life followed him in death. He was interred in the Central

90. Mason, page 29.

The Stuart family were still in Boston in 1829, when Sully visited them on August 13th according to his journal. Sully had been commissioned to finish Stuart's full-length of John Quincy

Adams, of which he had completed the head only. Sully's journal states that Stuart's last words were to I. P. Davis recommending his wife to him. (Reference furnished by Mrs. M. H. Sully.)



GILBERT STUART IN 1825, ÆT. 70

From the bust by J. H. I. Browere, owned by the Redwood Library, Newport, R. I.

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Burying Ground on Boston Common and a gentleman who was present is said to have noted the number of the vault, but he afterwards mislaid it, and the family had kept no record. On a tablet attached to the railing of the cemetery appears the following:

GILBERT STUART

ARTIST

1755-1828

PAINTER OF THE PORTRAITS OF

WASHINGTON, LOUIS XVI AND GEORGE III

THIS TABLET PLACED BY THE PAINT AND CLAY CLUB 1897

No stone marks his grave and no man knows the precise spot where rest his ashes.

* * * * *

To measure the rise of Gilbert Stuart, the artist, one must not forget that most of the first twenty years of his life were passed amid conditions stifling to genius. He had practically no masters to instruct or to copy; no cultured environment to act as a stimulus to his genius and a small, if any, circle to appreciate his unusual gifts. When, however, his chance came he seized it and climbed swiftly to success.

It must have taken a stout heart and the urge of genius to induce a youth of nineteen, alone, inexperienced, without resources or friends, to journey to far-off London, intent upon seeking his fortune in a calling where influence and favor are half the battle. After a bitter struggle with poverty lasting two years, he entered upon his first serious training in his art under Benjamin West. So rapid was his progress that within five years he felt strong enough to start for himself. Within another four his fame was established and he had become one of the leading portrait painters of London.

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This meant eminence and distinction in competition with the London of Reynolds, Gainsborough, Romney, West, Hoppner, Copley, Beechey, Opie, Ramsay, Gardner, Mather Brown and a host of lesser lights, and at a time when portrait painting had attained the highest point ever reached in British art. This was an achievement which would have been sufficient to reward the work of a lifetime and yet it was accomplished by Stuart before he was thirty-two.

To judge understandingly Stuart's character, one must take into account the source from which he sprang, his early lack of friends and fortune and the obstacles he overcame. Stuart had had little opportunity to acquire a formal education, yet so retentive was his memory and so sympathetic was his nature to the influences of culture, that at the end of his apprenticeship with West, a Colonial youth had been turned into a man who could and did live on terms of intimacy with many prominent in the great and fashionable world.

Upon returning to his native land, he easily maintained preëminence in his profession during the remaining thirty-five years of his life, and attracted to his friendship, in each city where he lived, those distinguished by intellect, achievement and birth. He left a reputation without rival and the passing of the century since his death still finds his name first in the list of American portrait painters.

Stuart is quoted as having said early in life:

"For my own part, I will not follow any master. I wish to find out what nature is for myself, and see her with my own eyes."

This is the key to an appreciation of his work.

Though Stuart was taught in the classic school, his genius caused him gradually to discard most of those accessories which tend to distract the eye or confuse the judgment and concentrate on the head alone. The

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one object he kept in mind was to paint his sitter so as to preserve the character and likeness of the individual, and no artist ever sought less to gain importance from his background.

This is the characteristic in which Stuart's portraits stand supreme. They are paintings of a head, well-nigh perfect in technique and superlative both in likeness and in character.

CHRONOLOGY

The following dates are determined with reasonable accuracy. The painter's age has been put in parentheses.

1755, December 3		Gilbert Stuart born in the Township of North Kingstown, Rhode Island.
1756, April 11		Palm Sunday. Baptized by Rev. James MacSparran, D.D., in St. Paul's Church, Narragansett.
1761, Sometime after February	(5)	The Stuart family moved to Newport, Rhode Island. The home was on or near "Bannister's Wharf."
1767	(11)	Began to copy pictures and "at length attempted likenesses in black lead."
1768	(12)	Dated portrait of an unknown man in crayon or black lead, owned by Essex Institute, Salem, Massachusetts.
1768-70?	(12-14)	At Kay School, Newport.
1770-72?	(14-16)	Under instruction of Cosmo Alexander, Newport.
1772? Fall of		Tour of the South with Cosmo Alexander.
1772?		Accompanied Alexander to Scotland.
1772-73?	(16-17)	In Scotland.
1774?-75	(18-19)	In Newport.
1775, June 16	(19½)	Sailed from Boston for London, probably stopping at Norfolk, Virginia.
1775, November		Arrived in London and took lodgings in York Buildings, Buckingham Street, Strand.
1776, Summer	(20)	Waterhouse returned to London and found Stuart at above address.
1776, Fall		Stuart moved to lodgings on Gracechurch Street, London, "between the houses of my two cousins, Mrs. Freeman and Mrs. Chorley" (Waterhouse).
1776, Late in, or 1777, Early in 1777, Early in	(21) {	Stuart wrote Benjamin West from 30 Gracechurch Street. Stuart moved to 27 Villers Street, Strand, London. Makes first exhibit in the Royal Academy.

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1777? Summer of, to	{	(21-26)	{	Student under West.
1782, June				
1779				Exhibited in the Royal Academy.
1781				Exhibited in the Royal Academy.
1782				Exhibited in the Royal Academy.
1782, June	(27)			Leased a house in Berners Street, London, and starts for himself.
1782-87				Painting in London.
1786, May 10	(31)			Married to Charlotte Coates in Reading, Berkshire.
1787, Late in October				Moved to Dublin, Ireland, residing for a short time in Pill Lane, Dublin, and for the balance of his stay in Stillorgan Park, a suburb.
1787, October, to about	{	(38)	{	Painting in Dublin.
1792, December				
1793, January				Arrived in New York and leased a studio on Stone Street, near William Street.
1793, January, to	{	(39)	{	Painting in New York.
1794, November				
1794, November				Moved to Philadelphia and occupied a studio on southwest corner of Fifth and Chestnut Streets.
1795				Painted his first life portrait of Washington, of which he made several copies; known as of "The Vaughan Type."
1796, April 12				Began painting his second life portrait of Washington, known as "The Lansdowne Type."
1796, Summer of	(40)			Moved to Germantown and transformed a barn into a studio on the Brighthurst property, now known as No. 5140 Main Street.
1796, Fall				Painted his last portrait of Washington from life, known as "The Athenæum Head," of which he made many copies.
1796, Spring of, to	{	(46)	{	Painting in Germantown.
1803				
1803 to				Painting in Washington in a studio on F and
1805?				Seventh Streets.
1805				Bordentown, New Jersey.
1805-1828	(49-72)			Painting in Boston.
1828, July 27				Stuart died in his seventy-third year.

GILBERT STUART, THE ARTIST

By ROYAL CORTISSOZ

THE fame of Gilbert Stuart is inalienably associated with that of our formative period as a nation and with that of its greatest leader. To the craving for one of the painter's works which animates every collector of Americana there is added the special hope that the long-sought prize may be one of his portraits of Washington. In turning the pages of these volumes it is impossible to overlook the fact that Lawrence Park's beautiful labor of love was dedicated to a man who was in some sort a social chronicler, the pictorial historian of characteristic figures in our national life at its most crucial moment. Such a Stuart gallery as is embodied in this book is in a very poignant sense a gallery of representative men and women. Yet its very richness, considered in this aspect, may easily distract attention from the master's chief title to fame—which is his mastership. It has not always been overlooked, of course. But neither has it been widely enough recognized. For my own part, while I am interested in Gilbert Stuart as the man who painted Washington, I am more interested in him as a man who was a good painter.

It is often said of our earlier school that it was "derivative," and the word is used in a more or less disparaging sense, as though, to be sure, the founders, not being quite their own men, are hardly to be reckoned with on altogether favorable terms. This is misleading. No doubt the pioneers in American art were influenced by the traditions of the British school, but when they happened to know how to paint they triumphed in their own right. It has amused me to reflect before Copley's superb "Mrs. Fort" that the painter of that portrait, and of divers others, was to be classified as "derivative." From whom did he derive the manual ability

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disclosed in every inch of the canvas at Hartford? Surely, not from the school with which he had such profitable contact. It gave him a formula but he filled it out with an entirely personal energy. It is so with every painter who is a capable man of his hands. The British themselves prove this. Sir Joshua had academic law bred in his bone. When West was painting his "Death of Wolfe" the great man actually wanted him to put the figures of the composition into classical garb! But I have seen a portrait by Reynolds, dating from late in his career, which for modernism in handling might have been painted by Manet. The case of Gainsborough is famous. He, too, was academic in many of the relations of his art. He subscribed to all the tenets of formality which had come down to the school from Van Dyck. To all of them save that one which concerned the *facture* of a painting. There he developed with utter self-confidence that exquisite "feathery" touch which is today perhaps his chief title to remembrance. The painter always comes before the school, the personal gift before the training that nominally governs it. The British masters gave our men a habit of mind but they didn't create the genius of American painting. That sprang from our soil, and in Gilbert Stuart we have one of its most instinctive exemplars.

The original merit in him is the more interestingly appreciated when it is considered with reference to just those environing conditions whose prestige has threatened to obscure it. It is the paradox of early American art that the men who made it in an era of political revolution were promptly reconciled to the academic world into which, as artists, they were born. They were allied, if only by the instinct of self-preservation, with an eighteenth century routine making for everything which our new affirmation of liberty was supposed to flout. In politics we were committed to the belief that all men were created equal. In art we accepted the idea that however we were created we were justly to be

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submitted to an external pressure reducing all the members of a school to a common denominator. We were to obey established regulation, respect precedent, follow our pastors and masters. Such was the habit of the English and the French; and the English, from whom in particular we drew our initial body of artistic ideas, were in art more than anywhere else disposed to adjust themselves to a definite code of received opinion. This opinion, traceable back to Van Dyck and to Holbein, made much of a certain courtly ceremony in design, which became, by the time the Royal Academy was established, an ingrained point of view in the studios. The noblest embodiment of it, Sir Joshua Reynolds, with a passion for painting and a fairly powerful intellect, developed in England a lordly equivalent for the French *ordonnance* which might have been expected to quench the natural fires in him. But I have already indicated how his innate faculty as a pure painter pulled him through. So it was with Gilbert Stuart.

I know no more piquant illustration of his essential detachment from the core of the British hypothesis in portrait painting than the canvas which at first blush might seem to denote his solidarity with it. The canvas to which I refer is the renowned "Lansdowne" Washington, that full-length in which he organizes his composition in approved eighteenth century fashion. The oratorical but carefully balanced pose is just what a British painter would have chosen. There is the genius of the eighteenth century, the very spirit of the British school, adapting the personality of the sitter to a preconceived mode of composition, one based on principles of law and order, of a polished social attitude. But, as it happens, the portrait does not represent Stuart's way of thinking at all! He could no more have brought that composition out of his inner consciousness than he could have pulled himself up by his boot straps. He simply cribbed it bodily from the "Bossuet" of Rigaud. His treat-

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ment of both figure, background and accessories is founded almost slavishly upon the French precedent. The plagiarism is a commonplace in art criticism. But I do not think its implications have been sufficiently studied or correctly appraised. If they mean complete dependence, in the particular episode, upon a foreign tradition, they mean also that Stuart was governed by the needs of the occasion and not by a natural predilection. He had to go to Rigaud because he hadn't the formal tradition in his blood and you put the right interpretation upon the situation not when you say that "he couldn't acquire it" but that "he didn't succumb to it." Go through the mass of work illustrated in these volumes. It enforces, I think, my point, that Stuart was in the eighteenth century British and French tradition but not of it in any subservient sense. He took what he wanted from abroad and then went his own gait.

I do not argue that he was necessarily the better off for the detachment to which I refer but merely that in sensing his rejection of the British court formula of design you draw a little nearer to what I would call his organic originality as a painter. I am not sure that he was even conscious of the renunciation. All I am sure of is that he was a born painter and therefore never really assimilated what was most characteristic of the school from which he is so often said to "derive"—its organizing mechanism. The industrious Dunlap had from John Neagle, who had it from Stuart himself, an anecdote which is apposite:

When studying at Somerset House, in the school of the antique, it was proposed by his fellow students that each one present should disclose his intentions as to what walk in art, and what master, he would follow. The proposal was agreed to. One said he preferred the gigantic Michelangelo. Another would follow in the steps of the gentle but divine Raphael, the prince of painters; and catch, if possible, his art of composition, his expression and profound knowledge of human passion. A third wished to emulate the glow and sunshine of Titian's coloring. Another had determined to keep Rembrandt in his eye and, like him, eclipse all other painters in the

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chiaroscuro. Each was enthusiastic in the praise of his favorite school or master. Stuart's opinion being demanded, he said that he had gone so far in merely copying what he saw before him, and perhaps he had not a proper and sufficiently elevated notion of the art. But after all he had heard them say, he could not but adhere to his old opinion on the subject. "For my own part," said he, "I will not follow any master. I wish to find out what nature is for myself, and see her with my own eyes. This appears to me the true road to excellence. Nature may be seen through different mediums. Rembrandt saw with a different eye from Raphael, yet they are both excellent, but for dissimilar qualities. They had nothing in common, but both followed nature. Neither followed in the steps of a master. I will do, in that, as they did, and only study nature."

Gainsborough, who overheard this, gave him an approving pat on the back and urged him to adhere to his principle. He always did. Hence the vitality in his work. A head painted by him is a head *seen*. To allude once more to that matter of organization in design, I may touch upon the judgment he used in the placing of a sitter within the rectangle, the ease and naturalness with which the head, shoulders and arms in his typical design are arranged. The comparative diversity of the pattern, a point which the plates in Mr. Park's pages are especially well calculated to bring out, is something by which the studious reader will be a little surprised. He followed convention, it is true, but not drily, methodically, or with any of that scholastic reliance upon formula to which, as we have seen, he was driven in the case of the full-length of Washington. I would not overestimate his aptitude. It is given to only a few giants to achieve such felicity as you find in, say, Titian's "Man with the Glove." But, conventional as he was perhaps bound to be, there is still no mistaking the freedom and animation which he generally obtains. His convention, if we must call it such, is singularly supple and graceful. The pose is unforced. The head is carried in what we feel must have been the wonted poise of the sitter. I have in mind one of the most eighteenth century portraits that Stuart ever painted, the oval of William Constable.

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It has a French elegance, and, looking at it in another mood, from another angle, one might say that Gainsborough might have painted it, at his best. But the light, alluring spontaneity of the thing is pure Stuart. Memory brings back another example in which his gift seems to be as it were conclusively isolated.

I shall never forget the moment in which I first saw Stuart's portrait of Mrs. Richard Yates, a New York lady whom he painted in 1793, when he was not yet forty. In lace cap and silken dress she sat sewing, a thread stretching from the left hand to the right, the artist choosing a definite moment of action to commemorate. Between costume and background he established a harmony in grays, Whistlerian, almost, it might be called, if it were not for the frank naturalism of the portrait. Here was the very perfection of spontaneity in design and I lingered before the canvas with deep delight in its truth, its lifelike force. But what had arrested me in the first place and what still remains vivid in my mind was the magnificent painting in the thing, the beauty of the canvas as so much silvery surface. I thought of Chardin. I thought of Vermeer and other magical manipulators of pigment. Above all, I thought of Velasquez. But I didn't think of the Spaniard as one whom Stuart had emulated; far from it. My thought was rather of how Stuart, in this glorious piece of technique, entered into the company of the great brushmen, how both in dexterity and in taste, how in the very essence of painting, he here demonstrated that he was indeed one of the masters. I have not often, I confess, encountered a Stuart as resplendent as the portrait of Mrs. Yates. But there are many that partake in one measure or another of its technical brilliance.

The literary evidence conflicts as to his formation in habits of good draughtsmanship. Trumbull has been cited as saying that Stuart "never could exercise the patience necessary to correct drawing." His friend

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Waterhouse, on the other hand, retorted upon this saying with the remark that Stuart "was patient and even laborious in his drawings," and there is this other quotation from the doctor, in Dunlap: "Mr. Stuart was fully aware of the great importance of the art of drawing with anatomical exactness, and took vast pains to attain it." But there is no conflict at all in the evidence of the paintings. That shows clearly enough that he knew how to draw, and with the brush, which is an attainment by itself. Nor is it the "correct drawing" of Trumbull's phrase, which is to say the rather cold and stilted draughtsmanship of the academy. Stuart drew, I repeat, with the brush, and his contours have the virtues of the true painter, they are broad, flowing, as elastic as they are "exact." Indeed his technique is a very beautiful thing, technique of that strong, almost artless character which suggests always that genius has passed that way. Consider first his solid, vitalized way in the construction of a head, then the freedom with which the hair is painted, the easy play of the light, and, after all this, the fluent breadth with which costume and suchlike details are brushed in. It is a painter that is present in these operations, a predestined technician, and one who places upon his execution not only the stamp of authority but the accent of personality and of style. Discussion of his portraits of Washington not infrequently revolves around the question of the special validity of this or that type. It interests me, in its place, but when I am looking at the Athenæum head, for example, I turn from the matter of its status as a portrait to the technical issue that seems to me paramount; I delight in it simply for the *maestria* it reveals.

Apprehending the traits in his work that lie upon the surface and remembering the characteristics of the man, his mobile temperament, his blithe ebullitions, I conceive of him as a painter delighting in his craft, using the brush with gusto, and having in him, in short, something

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of that principle which we have come to designate in our own time as signifying the pursuit of art for art's sake. Yet I do not believe that there was much of the virtuoso about Stuart, despite the passages in his *œuvre* pointing to a vein of virtuosity. After all, as I cannot too often reiterate, though he escaped the chill of formalism which belongs to academic schools, he remained a man of his period and the specific accent upon his art is that of sobriety, proportion, restraint, all the elements of a cool and measured demeanor. This is noticeable decisively in his color. It is significant that the portrait of Mrs. Yates which I have mentioned, so beautiful in its tones, is in a quiet key. There is no great brilliance in a tonal scheme of Stuart's nor is it remarkable for any original nuances. It is, rather, one of eighteenth century soundness and discretion. His flesh tints are pure and sufficiently fervid, matching in their wholesome freshness and luminosity the adequacy of his modelling. In the *étoffe* of a portrait he is similarly judicious and admirable without being particularly striking. His reds and blues and yellows are good reds and blues and yellows. He is perhaps most distinguished, most subtle, in his grays. White he handled with more than ordinary skill. He could paint a *jabot* with an uncommonly beguiling touch.

Touch! The word renews the whole broad question of Stuart's relation to the art of his time. Where does he stand in the perspective that embraces him and his contemporaries? He outstripped West without trying, passing through the force of natural genius far beyond the practise of the good old man at whose feet he sat in his younger years. With his gifts this was no great victory. All things considered, it would have been a pity if the pupil had not eclipsed the patron. It was another story when it came to the leaders of the English school. They had one grave advantage over him. The ideals of stately composition which they cultivated, and which were foreign to his disposition, helped them enor-

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mously. They were picture-makers in portraiture, often with impressive things resultant from their activity, and Stuart was content to be a portrait painter pure and simple. They delicately sentimentalized and sometimes even dramatized their sitters. He presented the man in his habit as he lived and intervened in characterization only as a straightforward searcher after truth. He knew nothing about "the grand style." He never could bend Sir Joshua's bow in that sphere. Neither, as a brushman and colorist, had he quite the *élan* and brilliance of Gainsborough. Yet he shares what I can only describe as the technical rectitude of both these masters. His sterling workmanship has the fundamental fine character of theirs; it takes a different direction, it is more pedestrian, where Sir Joshua's has grandeur and Gainsborough's is flashing, but at bottom it has the same strength, the same honesty, the same original power. It is said that Reynolds did not like the portrait that Stuart painted of him, finding that it wanted accuracy. However that may have been, he could not have disparaged it as a work of art. In fact, when I have seen this canvas, it has stirred me to one more reflection on the strikingly individualized accomplishments which Stuart drew from his impact with the British leader and his circle. He profited by the ideas which these men put in the air. But if he paid them back in their own coin he left a stamp of Gilbert Stuart upon the metal. And that metal was pure gold.

We have never had a more thoroughgoing master-craftsman. He lived a fairly long life and was reasonably industrious. He painted, I am sure, some pot boilers. But as Mr. Park's researches have clearly demonstrated, and as criticism of Gilbert Stuart is more and more realizing, the works from his hand have an extraordinarily uniform merit. They possess deep historical interest. Legend has it that he was wont to engage his sitters in conversation, always choosing the appropriate topic to awaken

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interest, and merely as records the portraits underline his insight and his gift for the truly eloquent likeness. But he is not the property of the historian alone. He is equally the property of the artist and the connoisseur.

TECHNICAL NOTE ON THE PAINTING OF GILBERT STUART

THE palette that Stuart used was a small oval one given him by Nathaniel Dance. It belonged at one time to Thomas Hudson, the teacher of Reynolds.

The arrangement of colors that Stuart used has been recorded by William Dunlap in his "History of the Arts of Design in the United States." In 1813 it was: "first, and nearest the thumb, pure white, then yellow, vermilion, black and blue. Then followed yellow and white in gradations; vermilion and white in gradations; black and yellow-black and vermilion; black, vermilion, and white in several gradations; black and white; and blue and white. 'And for finishing, add lake to your palette and asphaltum.'"

In 1822 Dunlap notes that Stuart's palette scheme was: "Antwerp blue—Krem's white—vermilion—stone ocher—lake—Van Dyke brown, mixed with one-third burnt umber—ivory black. The tints he mixed were white and yellow—vermilion and white—white, yellow, and vermilion—vermilion and lake—(each deeper than the other), then blue and white—black and yellow—black, vermilion and lake, asphaltum for finishing."

Both the foregoing passages bear a strong resemblance to Hogarth's description of his palette given in the "Analysis of Beauty."

The painting surface that Stuart used was both canvas and wood. The canvas he preferred was an imported twill with a diagonal weave. His wood panels were generally of mahogany which he planed with a notched blade so that diagonal grooves show faintly and give the surface the appearance of the twilled canvas.

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Technically Stuart's earliest portraits resemble those of his teacher, Alexander. Then when he went to England, he and Waterhouse visited picture collections "once a week for more than two years," and these visits had their effect. The portrait of himself at the age of twenty-four shows a faint Rubens influence. The portrait of James Ward shows the influence of Van Dyck.

Then an English influence followed. Stuart knew Lawrence, Beechey, Reynolds and Gainsborough. With the latter he collaborated in a full-length portrait. But he swiftly freed himself of all influence and developed his own technique and style.

His indebtedness to West he often acknowledged. Part of his training was to paint studies of drapery and West undoubtedly gave him a good foundation.

But Stuart soon surpassed his master; he even painted a portrait of King George for West which a certain nobleman commissioned West to paint. A story told by Dunlap, as taking place about 1786, gives, in Stuart's own words, the difference in handling of the two artists. Trumbull was using Dunlap's hand as a model for a portrait he was finishing when Stuart came in and gave a criticism. He spoke of West's method of painting in streaks. "But nature," he continued, "does not color in streaks. Look at my hand: see how the colors are mottled and mingled, yet all is clear as silver." Dunlap also quotes Stuart's advice to Neagle: "Good flesh coloring," he said, "partook of all colors, not mixed, so as to be combined in one tint, but shining through each other, like the blood through the natural skin."

G. C. Mason, in his "Life of Gilbert Stuart," gives notes jotted down by Matthew Jouett while he was a pupil under Stuart in 1817 which are of great value to the student of Stuart's work. Jouett gave the manuscript to James Bogle, the portrait painter, who had it printed on a single

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page and entitled "Remarks on Art." In 1861 it was reprinted in the *Crayon*. The following are extracts from these notes:

"Too much light destroys, as too little hides the colors. . . . Where there is too much light, there will be no flesh in the shadows; where too little, not enough flesh in the lights. . . .

"Never be saving of color. Load your brush, but keep your tints as separate as you can. No blending; it is destructive to clear and beautiful effect. . . .

"Flesh is like no other substance under heaven. It has all the gayety of a silk-mercer's shop without its gaudiness of gloss, and all the soberness of mahogany without its sadness. . . . Most persons, in striving after effect, lose the likeness, when they must go together to produce a good effect. You must copy nature, but if you leave nature for an imaginary effect, you will lose all. . . .

"*Palette.* Antwerp blue, white, yellow ochre, vermilion lake, burnt umber, ivory black, lake and vermilion for the blood, white and black for gray, yellow and black for green, black, vermilion, burnt umber and lake for the shadow; the three last used as glazing colors. . . . In laying on the dead color be bold, and put on the color freely, but let it be well mixed on the palette and on the brush, that a clear and decided touch may be given; no fuzzy edges, but liquid, and all of one cast. This will give liveliness, transparency and force to the head. . . .

". . . Drawing the features distinctly and carefully with chalk is loss of time; all studies should be made with the brush in hand. . . .

"Be ever jealous about truth in painting, and preserve as pure as possible the round, blunt stroke. . . .

"Always use spirits of turpentine with white. . . .

"The nose must be indented to give zest to the eyes. Be careful never to have the head higher colored than you wish it until the last sitting.

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It is apt to give a heavy orange appearance. Never glaze until you have a sufficient body of color as will stand against all the accidents liable to picture-cleaning. Never put a light object in the shadows, or a dark object in the lights. To produce extreme perspective, give great glow in the foreground. Artists often mistake in giving a low, deep tone to their backgrounds; for, by so endeavoring to bring out, they sink their subject. Backgrounds, dark in the direction of the light, are oftener agreeable than when they oppose the light."

To this should be added Dunlap's statement: "It is remembered by many that Stuart generally produced a likeness on the panel or canvas, before painting in the eyes, his theory being that on the nose, more than any other feature, likeness depended."

Stuart's daughter, Jane Stuart, left notes concerning her father and among these is the following technical information: "He commenced a portrait by drawing the head and features, and then he sketched in the general tone of the complexion; for this he seldom required more than four or five sittings, and frequently it was done in three sittings. The picture was never touched except when the sitter was in the chair. At the second sitting he introduced transparent flesh-tints, at the third he began to awaken it into life and give it expression, and then the individuality of the sitter came out. This was always done quickly."

Stuart's idea about signatures has been recorded by Dunlap, who notes: "When asked why he did not put his name or initials to mark his pictures, he said, 'I mark them all over.'" And, indeed, but very few of the portraits by Gilbert Stuart bear his signature.

(Excerpts compiled by Theodore Bolton)

DESCRIPTIVE LIST
OF THE PORTRAITS BY
GILBERT STUART

The following abbreviations are used:

Mason—"The Life and Works of Gilbert Stuart," by George C. Mason, New York, 1879.

Strickland—"A Dictionary of Irish Artists," by Walter G. Strickland, Dublin and London, 1913, Vol. II, pages 408-417.

Fielding—"Paintings by Gilbert Stuart Not Mentioned in Mason's Life of Stuart," by Mantle Fielding, published in the "Pennsylvania Magazine of History and Biography," 1914, Vol. 38, pages 311-334; and "Addenda and Corrections to Paintings by Gilbert Stuart Not Noted in Mason's Life of Stuart," by Mantle Fielding, published in the same magazine, 1920, Vol. 44, pages 88-91.

J. Chaloner Smith—"British Mezzotinto Portraits," by J. Chaloner Smith, 1878-83.

Stauffer—"American Engravers Upon Copper and Steel," by David McNeely Stauffer, New York, 1907, 2 volumes.

Stauffer-Fielding—"American Engravers Upon Copper and Steel," by Mantle Fielding, Philadelphia, 1917. (A supplement to David McNeely Stauffer's "American Engravers.")

In giving the dimensions of pictures, the height is given first.

The abbreviation "(s)" stands for sight measurement, i.e., the visible part of the picture inside the frame.

Right and left are to be understood as the spectator's right and left, unless in describing the pose of a sitter the phrase "turned to his (or her) right (or left)" is used.

JOHN ADAMS

1735-1826

THE son of John and Susanna (Boylston) Adams of Braintree, Massachusetts. He was graduated from Harvard College in 1755, and in 1764 he married Abigail Smith (q.v.). He was Chief Justice of the Supreme Court of Massachusetts; delegate to the Continental Congress; Vice-President of the United States from 1789 to 1797; second President of the United States from 1797 to 1801.

Philadelphia, 1798. Canvas (s), 28½ x 23⅔ inches. Painted at the request of the Massachusetts Legislature, he is shown three-quarters left, with his dark blue eyes directed to the spectator. His forehead is broad and his complexion of a high color. His powdered hair is tied with a black string tie, and he wears a black velvet coat with white lace at the wrists, a white neckcloth and lace *jabot*. His left arm rests on the arm of a gilded Empire chair upholstered in red, and his left hand, partially closed, is held in front of his body. The plain background is of warm brown tones.

The portrait was not out of Stuart's studio until 1812, and descended to John Adams's grandson, Charles Francis Adams (1807-1886) of Boston, and then to his son, Brooks Adams, Esq., of Quincy, Massachusetts, and Boston.

EXHIBITED at the Centennial Celebration of Washington's Inauguration, New York, 1889 (56).

ENGRAVED and reproduced frequently.

Copies of this Stuart were made by a number of other artists. The following should be mentioned:

1. By Gilbert Stuart Newton, at the Massachusetts Historical Society, Boston.
2. By Gilbert Stuart Newton, at the Boston Athenæum.
3. By Jonathan Mason, at the New England Genealogical Society, Boston.
4. By Asher Brown Durand, at the New York Historical Society.

5. By Bass Otis. This was engraved by J. B. Longacre for Sanderson's "Signers of the Declaration of Independence"; it was also reproduced in "National Portrait Gallery," Vol. IV, and in "Life and Works of John Adams," by Charles Francis Adams.

NOTE: Stuart painted six portraits of Adams, but it is difficult to state definitely a history of the earlier portraits. Adams, himself, writing to F. A. Van Derkens, under date of March 3, 1804, says: "I sat to him (Stuart) at the request of the Massachusetts Legislature, but have never seen anything of the picture but the first sketch."

The state of Massachusetts owns no portrait of Adams by Stuart, and this picture mentioned by Adams may have been the portrait for which Adams sat in Philadel-

phia in 1798, but which together with that of Mrs. Adams, was not out of Stuart's studio and in the possession of the family until 1812.

[*Illustrated*]

•(2)•

JOHN ADAMS

1735-1826

Boston, c. 1810. Panel (s), $27\frac{3}{4} \times 21\frac{3}{4}$ inches. This picture is a replica of the 1798 portrait.

It was presented in 1867 by Thomas Jefferson Bryan (1800-1870) of New York to the New York Historical Society.

NOTE: The catalogue of the Society gives the dimensions as $22\frac{1}{2} \times 20$ inches, which is an error.

•(3)•

JOHN ADAMS

1735-1826

Boston, c. 1815. This portrait, a replica of the 1798 portrait, was one of a set of the first five Presidents, which were painted by Stuart for John Doggett, a well-known picture dealer of Boston.

In 1839, when still owned by Doggett, they were sold to Abel Phillips of Boston for \$2,861.50. They were removed to Washington, and an attempt was made to sell them to the Government to be placed in the White House. Four thousand five hundred dollars was asked for one of the portraits, and later \$6,000. In 1846, a bill introduced in Congress to buy the set for the Executive Mansion at a sum not to exceed \$1,000 apiece, was defeated and the portraits were kept in the Congressional Library at Washington until 1851, when this portrait of Adams,

together with those of Washington and Jefferson, was destroyed by fire. The portraits of Madison and Monroe were saved and passed into the possession of Colonel Peter A. Porter of Niagara Falls, New York, a member of Congress, who kept them until 1856, when he sent them to New York to be sold at auction. They were bought by A. B. Douglas of Brooklyn, who sold them in 1857 to Abiel Abbot Low of Brooklyn, New York (1811-1893), and at his death they were inherited by his son, Honorable Seth Low of New York.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 28.

•(4)•

JOHN ADAMS

1735-1826

Quincy, 1823. Canvas, 30 x 25 inches. Painted when Mr. Adams was in his eighty-eighth year, it is a most attractive picture of old age. He is dressed in black, and seated, turned slightly to the left, upon a sofa upholstered in dark red and studded with brass-headed nails. His right hand rests upon a cane, and his left arm is brought around with the forearm resting on his right hand. The background is brown.

This portrait was inherited by his grandson, the Honorable Charles Francis Adams (1807-1886), and then passed to his son, John Quincy Adams (1833-1894), from whom it passed to his son, the present owner, Charles Francis Adams of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 194.

At the Boston Athenæum, in 1836 and 1846, by Charles Francis Adams.

At the Museum of Fine Arts, Boston, in 1880.

ENGRAVED, on wood, by Kilburn, for Winsor's "Memorial History of Boston," 1881, Vol. III, page 192.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 17.

A copy was given to Tulane University, New Orleans, by Mrs. C. B. Sargent of Bordeaux, France. Another is owned by the Redwood Library, Newport, Rhode Island. A third one, by E. F. Anderson, is in the Senate Corridor, United States Capitol, Washington.

[Illustrated]

·(5)·

JOHN ADAMS

1735-1826

Boston, c. 1825. Panel (s), $25\frac{1}{2} \times 21\frac{1}{8}$ inches. This is one of a set of portraits, painted by Stuart, of the first five Presidents, for Colonel George Gibbs (1776-1833) of Newport, Rhode Island. It is a modified replica of the 1798 portrait, but with a brownish-red coat and waistcoat, both with gold buttons, and no hands showing. His hair is powdered, and he wears a white neckcloth and frill, unfinished. The plain background is of warm brown tones.

This portrait, together with its four companions, was sold by Colonel Gibbs's widow to the Honorable Thomas Jefferson Coolidge (1831-1920) of Boston, who bequeathed the set of five portraits to his grandson, Thomas Jefferson Coolidge, Esq., of Boston.

EXHIBITED—

At a banquet held on the occasion of the semi-centennial of Washington's inauguration, at the City Hotel, New York, in 1839.

At the Museum of Fine Arts, Boston, in 1880 and in 1921.

At the Boston Art Club, in 1911.

[*Illustrated*]

·(6)·

JOHN ADAMS

1735-1826

Boston, 1825-26. Canvas, 30×25 inches. Very similar to the portrait painted in 1823, only the curve of the sofa in the lower right corner is rounder.

It was inherited by his son, John Quincy Adams (1767-1848), who left it by will to his granddaughter, Mary Louisa Adams, wife of William C. Johnson. It is now owned by Miss Louisa Adams Clement, of Newburyport, Massachusetts, a great-great-great-granddaughter of John Adams.

MRS. JOHN ADAMS

1744-1818

ABIGAIL SMITH, daughter of William and Elizabeth (Quincy) Smith of Weymouth, Massachusetts. She married John Adams (q.v.), then a rising young lawyer of Braintree, Massachusetts, in 1764. In 1784 she went to Europe to join her husband in France, and later to England. Her letters, written to her husband, have been published and show an interesting picture of life during the Revolution.

Boston, c. 1812.* Canvas (s), 28½ x 23¾ inches. She is shown, three-quarters right, seated in a yellow Empire armchair upholstered in figured satin of brownish-yellow, with her brown eyes directed to the spectator. Only a few ringlets of her brown hair show on her forehead beneath the white lace of her beribboned cap. She wears a mulberry-colored silk dress with the low neck filled in with a white muslin yoke, and long sleeves with lace at the wrists. Around her neck is a white lace collar in two folds. A thin white lace shawl is thrown over her shoulders and falls onto her lap, in which her right hand lies; the left hand is not shown. The background is plain and of warm grays and browns.

Her portrait descended to her son, John Quincy Adams (1767-1848) (q.v.) of Washington and Boston, then to her grandson, Charles Francis Adams (1807-1886) of Boston, and at his death to his son, Brooks Adams, Esq., of Boston, the present owner.

EXHIBITED—

At the Centennial Celebration of Washington's Inauguration, New York, 1889 (57).

At the Museum of Fine Arts, Boston, in 1914, 1921 and 1923.

ENGRAVED—

In stipple, by G. F. Storm, for Longacre & Herring's "National Portrait Gallery of Distinguished Americans," 1839, Vol. 4, plate 2.

In E. A. Duyckinck's "Portrait Gallery of Eminent Men and Women," 1873, Vol. I, page 255.

By John Sartain for Laura C. Holloway's "Ladies of the White House," 1886, Vol. I, page 106.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 260.

In half-tone, in M. C. Crawford's "Social Life in Old New England," 1914, facing page 356.

* Although this portrait has usually been attributed to the year 1804, for the date of its painting, the apparent age and the costume of the sitter suggest the later date.

[Illustrated]

JOHN QUINCY ADAMS

1767-1848

ASON of John Adams (q.v.), the second President of the United States, and his wife Abigail Smith (q.v.). He was named after his maternal grandfather. Entered the diplomatic career at the early age of fourteen, as private secretary to Francis Dana, envoy to Russia. Graduated from Harvard College in 1787 and studied law with Theophilus Parsons (q.v.) for three years. In 1791 he was admitted to the bar. Appointed minister resident at The Hague in 1794. Married in 1797 Louisa Catherine Johnson (q.v.). Minister to Germany, 1797-1801; member of the Massachusetts Senate, 1802; United States Senate, 1803-08; minister plenipotentiary to Russia, 1809-14; minister plenipotentiary and envoy extraordinary to Great Britain, 1815-17; secretary of state under James Monroe, 1817-25; sixth President of the United States, 1825-29; member of the House of Representatives, 1830-48.

Boston, 1818. Panel, 26¾ x 22 inches. Bust portrait, turned three-quarters to the left, with his brown eyes directed to the spectator. His hair (he is bald on top of his head) and his sparse sidewhiskers are dark brown. He wears a high-collared black coat, white neckcloth and frill. The edge of a light-colored waistcoat is showing inside the lapels of his buttoned coat. Plain background in grayish tones. In "Diary of John Quincy Adams," under date of September 19, 1818, is the following entry: "I sat to Stuart before and after breakfast and found his conversation, as it had been at every sitting, very entertaining. His own figure is highly picturesque, with his dress always disordered, and taking snuff from a large, round tin wafer box, holding perhaps half a pound."

This portrait is in the possession of a descendant, Arthur Adams, Esq., of Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 164.

ENGRAVED—

In stipple, vignette, by J. B. Longacre, for "Le Souvenir, or Picturesque Pocket Diary for 1826," 1 x 1.6 inches. (Stauffer, 1922.)

In stipple, vignette, by J. B. Longacre, for the "Casket," 1828, 3 x 3.2 inches. (Stauffer, 1921.)

In stipple, rectangular frame, by J. B. Longacre, 6.14 x 6.1 inches. Three states. (Stauffer, 1920.)

[Illustrated]

JOHN QUINCY ADAMS

1767-1848

Quincy, 1825. Canvas, 95 $\frac{3}{8}$ x 60 $\frac{1}{4}$ inches. This is a whole-length portrait, showing the subject standing, three-quarters right, with his brown eyes directed to the spectator. His hair is brown. He wears a high-collared, double-breasted black coat, cut away at the front, with long tails, and long black trousers. A narrow strip of his white waistcoat shows beneath the coat, from which depends a gold fob. At his right is a table covered with a neutral green cloth, resting against the folds of which on the floor in the lower left corner is a large book. On the table are brown and gray books, a black inkstand and sheets of paper, and Mr. Adams grasps with his right hand a packet of letters lying on the table. His left arm hangs at his side, the hand holding a scroll. In the background, at the left, is a brown wall and at the right is a vista through a Doric portico of a landscape of hills and trees with sky, in tones of whites, greens, blues and grays, with a marble statue in the foreground. Signed at lower left:

STUART

1825

T. S.

1830

This portrait was ordered from Stuart in 1825 by Ward Nicholas Boylston (1749-1828) to present to Harvard College, but he got no further than to copy the head from the bust portrait of Adams which he painted in 1818. Stuart and Boylston both died in 1828, and in 1829 Thomas Sully was commissioned to finish it, for which he received three hundred and fifty dollars. The following notes from Sully's Journal refer to this portrait and are printed here with the kind permission of Mrs. Mary H. Sully of Brooklyn, New York, the owner of the Journal:

"New York—10th August (1829), Cresson and I arrived here last night. Put up at Mrs. Gordon's, Pine St. Visited several acquaintances and at 4 set off for Boston where we arrived on the 12th and put up at the Exchange Coffee House. On the 13th removed my baggage to Roninson's opposite the Common in Hamilton Place. . . . Visited Stuart's family. Rode out to Quincy and made arrangements with Mr. Adams to sit for the purpose of finishing Stuart's picture of him. 17th Finished the study of Adams. 21st

JOHN QUINCY ADAMS

Removed Stuart's whole length of Adams (from the stretcher) and had it cased up and shipped to Philadelphia."

According to Sully's Register, he started to paint the picture on the 1st of December, following. It is owned by Harvard University, and hangs in the Harvard Union, Cambridge, Massachusetts.

EXHIBITED at the Boston Athenæum, 1831.

•(10)•

MRS. JOHN QUINCY ADAMS

1775-1852

LOUISA CATHARINE, daughter of Joshua Johnson, married John Quincy Adams (q.v.) in 1797.

Boston, August, 1818. Panel, 30 x 25 inches. The portrait shows her at half-length, turned slightly to the left and looking with her dark brown eyes at the spectator. Over her light brown hair, which is arranged in puffs, she wears a large frilled lace cap, tied under her chin. Her tight-fitting dress, of a light blue color, is short-waisted and has a girdle. She also wears a lace collar and over her shoulders a red shawl. Her hands do not show. The background is filled by a brown curtain, draped back at the left and revealing the base of a column and a plain wall.

This portrait was inherited by her son, Honorable Charles Francis Adams (1807-1886), and then by his son, John Quincy Adams (1833-1894). At the latter's death it became the property of his widow, who bequeathed it to her son, Arthur Adams, Esq., the present owner. The portrait hangs in the house of his brother, Charles Francis Adams, Esq., of Boston.

[*Illustrated*]

•(11)•

ANDREW ALLEN

1740-1825

ASON of William Allen, Chief Justice of Pennsylvania, studied law with his father and practised in Philadelphia. He became Attorney-General in 1766; Member of Committee of Safety. He was one

ANDREW ALLEN

of a committee of three appointed by Colonial Congress to advise with Council of Safety and General Lee in New York, but, terrified by the capture of New York by the British, he went over to the British lines and took oath of allegiance to the King, and went to England. He never returned to America, and died in London.

According to Sully, Andrew Allen was a Bostonian and was sitting to Stuart at Boston in 1807 when Sully made his visit to Stuart in that year, and Stuart allowed Sully to look over his shoulder while he was painting the portrait. (Biddle and Fielding's "Life and Works of Thomas Sully.")

"He was the English Consul at the time that his portrait was painted, and probably on his return to England he took it with him." (Mason, page 127.)

•(12)•

JEREMIAH ALLEN

1750-1809

HE was a son of Jeremiah and Elizabeth (Oulton) Allen of Boston. He was High Sheriff of Suffolk County, Massachusetts.

Boston, c. 1808. Panel (s), 27½ x 22½ inches. He is seated, three-quarters left, with his brown eyes directed slightly to the spectator's left. His white hair is tied with a black bow, and he wears a dark blue coat with brass buttons, a buff waistcoat with a double row of small brass buttons, a white neckcloth and ruffled shirt. His face and body are fleshy, and his complexion is florid. The background is dark olive-green. The portrait was restored in 1845 by Darius Chase.

On December 29, 1836, the picture was presented to the Massachusetts Historical Society by Susan, widow of James Allen (1739-1808), probably a brother of Jeremiah.

A copy, artist unknown, is in the possession of the Bostonian Society. Another copy

hangs in the Royall House, Medford, Massachusetts.

WASHINGTON ALLSTON

1779-1843

WASHINGTON ALLSTON, the well-known painter, was the elder son of Captain William Allston of Waccamaw Plantation, South Carolina, and his wife Rachel Moore, a celebrated beauty of the South. He was graduated from Harvard College in 1800 and studied from 1801 to 1803 at the Royal Academy in London. In 1804 he went with his friend John Vanderlyn to Paris, and thence to Rome, where he met Washington Irving, forming a friendship which lasted for life. He returned to America in 1809 and married Ann, daughter of William and Lucy (Ellery) Channing of Newport, Rhode Island. In 1811 they took up residence in England, where some of Allston's best pictures were produced, and he was elected an associate member of the Royal Academy. After the death of his wife, Allston returned to America in 1818 and opened a studio in Boston. He married, secondly, in 1830, Martha, daughter of Judge Francis Dana of Cambridge, Massachusetts, and sister of Richard Henry Dana.

Boston, 1828. Oval, 21 x 17 inches, on rectangular canvas 24 x 21½ inches. This portrait—a mere sketch—only the head being painted, is a most interesting picture, and was considered by Mr. Allston's friends as the best portrait of him ever made. According to Mason, Richard Henry Dana, Mr. Allston's brother-in-law, said of this portrait: "It is a mere head, but such a head, and so like the man!" The hair is brown and the eyes are hazel.

The portrait was painted for Edmund Dwight (1780-1849), and was unfinished at the time of Stuart's death. It was inherited by his daughter, Mary Eliot Dwight (1821-1879), wife of Samuel Parkman of Boston, and then by her daughter, Ellen Twisleton Parkman, wife of William Warren Vaughan, Esq., of Boston.

ENGRAVED, on wood, for Winsor's "Memorial History of Boston," 1881, Vol. IV, page 393.

[*Illustrated*]

FISHER AMES

1758-1808

A SON of Doctor Nathaniel and Mary (Fisher) Ames of Dedham, Massachusetts. He graduated from Harvard in 1774, was a member of the United States Congress, 1789-97, becoming one of the most influential orators and writers of his time and constantly and zealously defending Washington's administration. He married Frances Worthington, daughter of John Worthington of Springfield, Massachusetts. A few years before his death he was chosen president of Harvard, but declined on account of his delicate health.

Boston, c. 1807. Shown at half-length, seated in an armchair, turned three-quarters to the left, with his dark gray eyes directed to the spectator. His hair is brown and parted on the side. He wears a dark coat, white standing collar and white stock. His left hand rests on a closed leather-bound book, which in turn rests on his knee. His right hand does not show. Plain dark background.

His portrait, inherited by his widow, was presented by her to George Cabot, the editor of Fisher Ames' "Works." From him it passed eventually to his great-granddaughter, Anna Cabot, wife of John Ellerton Lodge, and at her death in 1900 was inherited by her son, Honorable Henry Cabot Lodge (1850-1924), United States Senator from Massachusetts, whose son, John Lodge, presented it in 1925 to the Smithsonian Institution of Washington, District of Columbia.

EXHIBITED at exhibition of Stuart's portraits, Boston, 1828, No. 32.

ENGRAVED—

In stipple, by David Edwin, 1809, 4.12 x 3.14 inches. (Stauffer, 702.)

In stipple, by David Edwin, 4.11 x 3.12 inches. (Stauffer, 703.)

In stipple, oval, by David Edwin, 3.12 x 3.1 inches. (Stauffer, 704.)

In stipple, by John Boyd, 1814, 5.1 x 4.3 inches. Three states. (Stauffer, 245.)

In stipple, by W. S. Leney, 1814, 3.13 x 3.2 inches. Two states. (Stauffer, 1707.)

In stipple, by Thomas Gimbrede, 5 x 4.1 inches. (Stauffer, 1033.)

In stipple, by Thomas Kelly, 4.11 x 3.13 inches. (Stauffer, 1593.)

By Long, in *Portfolio*, Philadelphia, 1825, Vol. 20, page 89.

In stipple, by J. F. E. Prud'homme, after David Edwin, 4.8 x 3.10 inches, for "National Portrait Gallery," 1836, Vol. 3, plate 24. (Stauffer, 2556.)

On wood, by H. Velten, for the *Century Magazine*, 1889, Vol. 15, page 807.

REPRODUCED, in Bowen's "Centennial of

Washington's Inauguration," 1892, facing page 89.
A copy, painted by Edgar Parker of Boston, is owned by the Bostonian Society, Boston.
A copy, by Gilbert Stuart Newton, is in the Boston Athenæum.

A copy, painted in May, 1898, by Jacob Wagner, is in the Ames School, Dedham, Massachusetts.
Another copy is owned by descendants of Fisher Ames.

•(15)•

FISHER AMES

1758-1808

Boston, c. 1810. Canvas, $27\frac{5}{8} \times 22\frac{1}{2}$ inches. A replica of the preceding portrait.
The portrait was given by subscription in 1810 to Harvard University, and hangs in Memorial Hall, Cambridge, Massachusetts.

EXHIBITED at the Centennial Exposition,
Fairmount Park, Philadelphia, in 1876.

REPRODUCED—

In Bowen's "Centennial of Washington's

Inauguration," 1892, facing page 65.

In *Harvard Graduates' Magazine*, Boston,
1895, Vol. 4, page 1.

•(16)•

JOHN AMORY

1759-1832

JOHN AMORY was a son of John and Katherine (Greene) Amory of Boston. He married, in 1792, Catherine Willard (q.v.).

Boston, 1806. Panel, $25\frac{1}{2} \times 21\frac{1}{2}$ inches. He is shown bust, half-way to the right, with his laughing eyes directed towards the spectator. His dark brown hair is curly and slightly disheveled. He wears a black, high-collared coat, a white standing collar, a neckcloth and a pleated shirt ruffle. The background is plain.

He bequeathed this portrait and the portrait of his wife to his only child, Catherine Willard Amory (died 1853), wife of Henry Codman. At her death the portraits passed to her daughters, Catherine E. and Maria D. Codman, and at the death of Maria D. Codman they came into the possession of her niece, the present owner, Miss Martha C. Codman of Washington, District of Columbia, and Newport, Rhode Island.

[*Illustrated*]

•(17)•

MRS. JOHN AMORY

1758-1831

CATHERINE, daughter of Colonel Levi and Catherine (Chandler) Willard of Lancaster, Massachusetts. In 1792 she married John Amory (q.v.) of Boston, Massachusetts.

Boston, 1806. Panel, $25\frac{1}{2} \times 21\frac{1}{2}$ inches. She is shown bust, turned half-way to the left, with her eyes looking slightly to the right of the spectator. Her light brown hair, with the exception of some luxuriant curls on her forehead and temples, is entirely hidden by a turban of white dotted lace. She wears a tight-fitting, high-necked silk dress of pinkish gray, a shade which used to be known as "ashes of roses." Over her right shoulder and forearm, and coming around her back onto her left arm, is a scarlet India scarf. The dress is finished at the neck with a wide double ruche of finely pleated white plain muslin, and a belt of white embroidered muslin tied in a bow, which gives a high-waisted effect. The background is quite plain.

It is owned by Miss Martha C. Codman of Washington, District of Columbia, and Newport, Rhode Island. For history, see portrait of John Amory.

[*Illustrated*]

•(18)•

JONATHAN AMORY

1763-1820

HE was a son of John and Katherine (Greene) Amory of Boston. He married in 1794 Lydia Fellowes, and was a merchant of Boston. He visited Europe with his family in 1810 and this portrait was probably painted shortly before he sailed from Boston.

Boston, c. 1810. Panel (s), $26\frac{3}{8} \times 20\frac{1}{4}$ inches. Bust, three-quarters left, brown eyes to the spectator; he wears a dark blue coat with large brass buttons, a white neckcloth and ruffled shirt. His dark brown hair shows a high forehead, and is

JONATHAN AMORY

brushed in long curls to the top of his head. He wears short curly sidewhiskers. The background is a warm gray.

The portrait was inherited by his daughter Caroline S. Amory (1798–1866) of Boston, who had married in 1818 David Eckley of Boston. It passed at her death to her youngest son, Arthur Amory Eckley (1824–1870). He married in 1864 Susan Hammond Thwing and, inheriting the portrait from her husband, it became, at her death, the property of her nephew Arthur Heathfield, Esq., of Paris, who sold it in 1913 to Messrs. M. Knoedler & Co. of New York, from whom it was purchased in 1920 by Robinson & Farr of Philadelphia.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 179.

At the Boston Athenæum in 1866–67–69.

At the Rhode Island School of Design, Providence, in 1914.

At the Inaugural Exhibition, Cleveland (Ohio) Museum of Art, 1916.

REPRODUCED in "The Humane Society of the Commonwealth of Massachusetts," Boston, 1918, facing page 76.

[*Illustrated*]

•(19)•

MRS. THOMAS AMORY

1741–1823

SHE was Elizabeth Coffin, daughter of William and Ann (Holmes) Coffin of Nantucket, Massachusetts. She married in 1765 Thomas Amory of Boston. Mr. and Mrs. Amory were painted by Copley in 1774, just before the artist left for England.

Boston, c. 1806. Panel, 29½ x 25 inches. Mrs. Amory is represented three-quarters left, as a stout, pleasant-faced woman, dressed in a low-cut black dress, partially filled in with thin white transparent material, trimmed with a ruffled *fichu*, leaving the neck and throat exposed. Upon her head she wears a white turban, over which run black ribbons which, passing under her chin, are tied in a bow at the right side of her neck. Her eyes are blue and directed to spectator. Her brown hair is in loose ringlets on her forehead and temples. About her mouth lurks a smile. The background is dark and of an even greenish-gray tone. There is a

MRS. THOMAS AMORY

startling similarity in dress, coiffure, and ensemble between this portrait and Stuart's portrait of Lady Temple (q.v.).

Inherited at her death by her grandson, William Amory (1804-1888) of Boston, it was then bequeathed by him to his son, Charles Walter Amory (1842-1913) of Boston, and, by the terms of his father's will, it then passed to his younger brother, Francis Inman Amory of Boston, and then to William Amory Gardner of Groton, Massachusetts, a great-great-grandson of the subject.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 24.

At the Museum of Fine Arts, Boston, in 1880.

At "Loan Collection of Portraits of Wo-

men," Copley Hall, Boston, March 11-31, 1895.

REPRODUCED, in photogravure, in "The Descendants of Hugh Amory, 1605-1805," by Gertrude Euphemia Meredith, London, 1901, facing page 250.

[*Illustrated*]

•(20)•

THOMAS AMORY

1762-1823

THOMAS AMORY was a son of John and Katherine (Greene) Amory of Boston, where he became a prominent merchant. Much of his business life was spent in England and he suffered much loss during the War of 1812 by the destruction of his vessels. He built the house on the corner of Beacon and Park Streets in Boston, later known as Ticknor House. On account of his business reverses he never lived in it, but retired to his country house at Roxbury. In 1799 he married Elizabeth Bowen (1776-1857).

Boston, c. 1807. Canvas, 29 x 24 inches. Bust portrait, three-quarters to the left, with his brown eyes directed to the spectator. His complexion is very fresh and clear, and his gray hair is tied with a queue bow. He wears a brown velvet coat; a white neckcloth and *jabot*. The plain background is shaded from a dark to a lighter grayish-brown.

Thomas Amory gave his portrait to his sister, Rebecca Amory (1771-1842),

THOMAS AMORY

wife of John Lowell (q.v.) of Boston, some time prior to his marriage in 1799. At Mrs. Lowell's death the portrait passed to Mr. Amory's widow, and at her death it was inherited by her daughter, Helen Maria Amory (1812-1893), the wife of Colonel William Raymond Lee (1807-1891) of Roxbury, Massachusetts. She bequeathed it to her daughter, Elizabeth Amory Lee, wife of Major-General Oswald Herbert Ernst of Washington, District of Columbia.

EXHIBITED, at the Corcoran Gallery of Art, Washington, District of Columbia, in the winter of 1898-99, and again from 1901 to 1903.

[*Illustrated*]

•(21)•

THOMAS COFFIN AMORY

1767-1812

HE was a son of Thomas and Elizabeth (Coffin) Amory (q.v.) of Boston, and married in 1795 Hannah Rowe Linzee (1775-1845).

Boston, c. 1810. Panel, 29 x 23 $\frac{5}{8}$ inches. His portrait shows him three-quarters right, wearing a black high-collared coat, buttoned, a wide white collar, neckcloth and ruffles. His eyes, directed at the spectator, are blue, and his somewhat dishevelled hair is brown. His right hand, the only one shown, is pressed against his breast, and holds, between the thumb and forefinger, a small magnifying glass. The background is dark and of an even grayish-brown tone.

Inherited by his widow, Mr. Amory's portrait passed at her death to their son, William Amory (1804-1888) of Boston, and from him to his son, Charles Walter Amory (1842-1913) of Boston. At his death it became, by the terms of the will of William Amory, the property of Charles Walter Amory's brother, Francis Inman Amory of Boston, and from him passed to William Amory Gardner, Esq., of Groton, Massachusetts.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 127.

At the Museum of Fine Arts, Boston, in 1880.

At Copley Hall, Boston, in 1896.

REPRODUCED, in photogravure, in "The Descendants of Hugh Amory, 1605-1805," by Gertrude Euphemia Meredith; London, 1901, facing page 258.

[*Illustrated*]

RICHARD ANNERSLY

AN official of the Custom House in Dublin.

EXHIBITED at Carlton House, London, in 1880, as by Stuart.

Listed in Mason as "Richard Amersly."

CAPTAIN JOSEPH ANTHONY

1738-1798

JOSEPH ANTHONY was born in Newport, Rhode Island, the sixth child and fourth son of Albro and Susan (Hefferman) Anthony, and grandson of John Anthony, or Anthonie, as he wrote it, born in England in 1607, who came over to America in 1634. Joseph Anthony's sister Elizabeth married Gilbert Stuart, Senior. He was at the head of a prominent mercantile house in Philadelphia and carried on trade between that city and the West Indies, also with New York and Boston. In many instances he commanded his own vessels.

New York and Philadelphia, 1793-94. Canvas, 35½ x 28 inches. He is shown seated, in a low-back writing-chair with a green top, at a table, half-way to right, with his blue eyes facing the spectator; his iron-gray hair fluffy over the ears. His right hand, which rests upon some papers on the table, holds a quill pen. He wears a dark blue coat with brass buttons, a buff waistcoat and white stock. The face is vigorously drawn and the painting rich and mellow in tone.

This portrait was begun in New York and finished in Philadelphia the following year. Stuart alluded to this portrait in a letter to Joseph Anthony, dated New York, November 2, 1794: "The object of my journey is only to secure a picture of the President and finish yours." (The original letter is in the possession of Thomas B. Clarke, Esq., New York City.)

The portrait was inherited by his son, Joseph Anthony, Jr. (1762-1814); it passed at his death to his daughter, Eliza Anthony (1789-1821), wife of William Rudolph Smith of Philadelphia. At Mr. Smith's death in 1868 the picture passed to his son, Duncan Smith (1812-1880), then to his widow, at whose death it

became the property of their son, William Rudolph Smith of Philadelphia, and was sold by his heirs in 1923 to the present owner, Thomas B. Clarke, Esq., of New York City.

EXHIBITED—

At a Loan Exhibition of Historical Portraits held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

At Union League Club, New York, March, 1924.

REPRODUCED, in half-tone, in "Masters in Art—Stuart," 1906, plate 6.

Not listed in Mason.

Listed in Fielding, No. 1.

[*Illustrated*]

•(24)•

CAPTAIN JOSEPH ANTHONY

1738-1798

Philadelphia, 1795. Canvas, 28 x 22 inches. Bust portrait, with body turned slightly to the right, and his blue eyes directed towards the spectator. His complexion is florid and mottled. He wears an old-blue brocaded coat, a pale yellow striped waistcoat, several buttons of which are unfastened. The background is of a warm gray tone.

Professor Oliver Wolcott Gibbs (1822-1908) of Cambridge, Massachusetts, owned this portrait and bequeathed it to the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at "The First Chronological Exhibition of American Art of the Brooklyn Art Association," Brooklyn, New York,

in March, 1872, No. 98c.

Detroit Publishing Co., copyright.

[*Illustrated*]

•(25)•

CAPTAIN JOSEPH ANTHONY

1738-1798

Philadelphia, 1795. Canvas, 30 x 25 inches. Half-length, turned very slightly to the right, with his blue eyes directed to the spectator. He wears a bluish-green coat with a yellow waistcoat, two buttons of which are unfastened, and a rather low white neckcloth. His hair is light and his complexion florid. A plain background in sepia tones.

CAPTAIN JOSEPH ANTHONY

This portrait was owned by Miss Sprugel, a relative of Captain Anthony, to whom it had come through inheritance. She sold it to Doctor J. Cheston Morris, and it is now owned by his son, Lawrence Johnson Morris, Esq., of "Fernbank," Birmingham Township, Chester County, Pennsylvania.

EXHIBITED—

At the Museum of Fine Arts, Boston, 1880.

At the Panama-Pacific International Expo-

sition, San Francisco, 1915.

Not listed in Mason.

Listed in Fielding, No. 1.

[*Illustrated*]

•(26)•

JUDGE JOSEPH ANTHONY, JR.

1762-1814

A SON of Joseph (q.v.) and Elizabeth (Sheffield) Anthony of Philadelphia, and first cousin of Gilbert Stuart. He married Henrietta Hillegas (q.v.) in 1785.

Philadelphia, c. 1798. Canvas, 30 x 24½ inches. He is shown life-size, bust, seated, three-quarters left, with his blue eyes directed to the spectator. His complexion is ruddy and clear, and his hair is powdered. He wears a dark blue coat with small brass buttons, and a white neckcloth tied in a bow. In the background a red curtain is draped behind the figure, showing at the left lower corner a dark blue sky with touches above of lighter blues and yellows.

Inherited by his daughter, Henrietta Hillegas Anthony (1798-1868), who married for her second husband, in 1829, Samuel Clement (1789-1869) of Huntingdon, Pennsylvania. At his death it passed to their daughter, Elizabeth Tylee Clement of Huntingdon, who sold it to the Ehrich Galleries of New York, from whom it was purchased in 1905 by the Metropolitan Museum of Art, New York City.

REPRODUCED—

In half-tone, in *Academy Notes*, the Buffalo Fine Arts Academy, Albright Art Gallery, Buffalo, New York, September, 1905.

In half-tone, in "One Hundred Early American Paintings," Ehrich Galleries, New York, 1918, page 107.

In half-tone, in *The Arts*, February, 1925, page 80.

[*Illustrated*]

MRS. JOSEPH ANTHONY, JR.

1766-1812

SHE was Henrietta Hillegas, the daughter of Michael and Henrietta (Boude) Hillegas of Philadelphia, her father being the first treasurer of the United States. She married Joseph Anthony, Junior (q.v.) of Philadelphia, in 1785.

Philadelphia, c. 1798. Canvas, 29 $\frac{7}{8}$ x 24 $\frac{3}{8}$ inches. She is shown seated, with her face and figure turned slightly to the right, and her clear blue eyes directed to the spectator. A blue ribbon passes through the abundant curled and powdered blond hair which falls in curls at the back of her neck. She is dressed in a white silk décolleté dress with a light blue sash, and with a grayish-white scarf over her right forearm. The chair is upholstered in a rich red, and is studded with brass nails. In the background is a deep rich red curtain drawn aside at the right, disclosing blue sky and yellowish clouds. The picture is painted within an oval, with a spandrel of dark reddish-brown.

Inherited at her death by her husband, who survived her two years, it passed at his death to their daughter, Henrietta Hillegas Anthony, wife of Samuel Clement, and from then on the history of this portrait is identical with that of the companion portrait of Judge Joseph Anthony. It is now owned by the Metropolitan Museum of Art, New York City.

ENGRAVED, on wood, by Henry Wolf, for
Harper's Magazine, August, 1922, page
377.

REPRODUCED—

In half-tone, in *Academy Notes*, Buffalo
Fine Arts Academy, September, 1905.

In half-tone, in *Bulletin of the Metropoli-*

tan Museum of Art, September, 1906.

In half-tone, in "One Hundred Early
American Portraits," published by the
Ehrich Galleries, New York, 1918, page
106.

In half-tone, in *The Arts*, February, 1925,
page 81.

Not listed in Mason.

[Illustrated]

·(28)·

JOSEPH ANTHONY, 3rd

1786-1804

HE was a son of Joseph and Henrietta (Hillegas) Anthony, Junior (q.v.) of Philadelphia, and a grandson of Stuart's uncle, Captain Joseph Anthony (q.v.).

Philadelphia, c. 1802. Canvas (s), $28\frac{3}{4} \times 23\frac{3}{4}$ inches. He is shown bust, head and figure turned three-quarters left, with his blue eyes directed to the spectator, and a fresh and florid complexion. He wears a brown wig, and his side-whiskers are powdered. About his neck is a broad white neckcloth tied in a loose bow under his throat, and a bit of his buff waistcoat shows near his neck. The background is plain and dark. The whole portrait is so thinly painted that the texture of the canvas is everywhere visible.

The portrait was owned by Mary Ann Davis (died 1881), wife of Henry Winsor of Philadelphia, and at her death was inherited by her daughter Louise Winsor (1835-1892), wife of Francis Brooks (1824-1891) of Boston, and is now owned by their son Frederick Brooks, Esq., of Boston.

EXHIBITED at the Museum of Fine Arts,
Boston, in 1880.

Not listed in Mason.
Listed in Fielding, No. 2.

[*Illustrated*]

·(29)·

NATHAN APPLETON

1779-1861

NATHAN APPLETON was a son of Isaac and Mary (Adams) Appleton of New Ipswich, New Hampshire. He married at Pittsfield, Massachusetts, in 1806, Maria Theresa Gold (q.v.) of Pittsfield. She died in Boston in 1833, and he married in Boston, Harriot (Coffin), daughter of Jesse and Harriot (Coffin) Sumner, who died in Boston in 1867.

Boston, c. 1812. Panel, $27\frac{1}{2} \times 22\frac{3}{8}$ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. He has curly reddish-brown hair

NATHAN APPLETON

and sidewhiskers, and a ruddy complexion. His white neckcloth, collar, and shirt ruffles show above his blue high-collared coat with its small brass buttons. The background is of an even tone of greenish-gray, showing a pilaster against which the subject's head is centered.

His portrait passed at his death to his son-in-law, Henry Wadsworth Longfellow, the poet, and at his death, in 1882, was inherited, with Mrs. Appleton's portrait, by his children. It is now deposited in the Longfellow House in Cambridge, Massachusetts, in the possession of the Longfellow House Trust: Messrs. John F. Moors, Dudley L. Pickman, Jr., and Edmund Parker, trustees.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 148.

At the Museum of Fine Arts in Boston in 1880.

ENGRAVED on wood by Kilburn and repro-

duced in Winsor's "Memorial History of Boston," 1881, Vol. IV, page 105.

A copy, made in 1891 by Ernest Wadsworth Longfellow, a grandson of Mr. Appleton, is owned by the Estate of Mrs. Greely S. Curtis.

•(30)•

MRS. NATHAN APPLETON

1786-1833

SHE was Maria Theresa Gold, daughter of Thomas and Martha (Marsh) Gold of Pittsfield, Massachusetts. She married in 1806 Nathan Appleton (q.v.) of Boston.

Boston, c. 1812. Panel (s), $27\frac{7}{8} \times 22\frac{5}{8}$ inches. She is shown seated three-quarters right, with her head and eyes turned to the right. She wears a low-necked white silk dress, with short puffed sleeves, narrow shoulder straps of the same material, and the high waist encircled by a narrow white sash or ribbon. Over her left shoulder and upper arm is thrown a silk scarf or shawl of Antwerp blue which, passing across her back, conceals most of her right arm. Her left arm rests upon the arm of an Empire sofa upholstered in figured silk of rose buff, and the hand hangs gracefully at her side. Her reddish-brown hair is arranged in a variety of curls on her head and at the back of the neck, and parted on the forehead, hanging

MRS. NATHAN APPLETON

in long ringlets over her temples. The eyes are dark brown, and her complexion is of high color. The background is plain and of low neutral tones. Of this portrait the head only is by Stuart, all the remainder having been painted by Jane Stuart.

Her portrait came into the possession of her husband, and at his death, in 1861, passed to her son-in-law, Henry Wadsworth Longfellow, the poet, who married Frances Elizabeth Appleton (1817-1861). At Professor Longfellow's death, in 1882, the portrait was inherited by his children, and is now deposited in the Longfellow House, in Cambridge, Massachusetts, in the possession of the Longfellow House Trust: Messrs. John F. Moors, Dudley L. Pickman, Jr., and Edmund Parker, trustees.

EXHIBITED—

At the Museum of Fine Arts, Boston, in
1880.

At "Loan Collection of Portraits of Women," at Copley Hall, Boston, in March,
1895.

• (31) •

MRS. JAMES ARDEN

1757-1806

SHE was Elizabeth Deane, daughter of Richard and Mary (Odlum) Deane, of Tullamore, Kings County, Ireland, where she was born. She came to New York with her parents in 1763 and married there in 1776 James Arden (1753-1822), son of Thomas and Mary Antoinette (Bland) Arden of New York. Her husband was a man of considerable wealth which he accumulated principally as an East India merchant, and in 1795 he bought of John Cornell the house which Cornell had built at the eastern end of the Brooklyn ferry. To this house, Arden added wings and laid out about it gardens which were for a long time locally famous.

New York, c. 1794. Canvas, 29 $\frac{1}{8}$ x 23 $\frac{5}{8}$ inches. She is shown seated, three-quarters left, with her gray-blue eyes directed to the spectator, with an expression

MRS. JAMES ARDEN

of questioning surprise. Her head is tilted slightly toward her right, and is covered with a luxuriant mass of curled, wavy, powdered hair standing well out from her head, and falling in large loose curls at the back of her neck. High on her head towards her right, is a pale blue bow, and in the hair is a string of large pearls. She wears a very décolleté bluish-white silk dress, the neck trimmed with ruffles of the same color, and the sleeves, which extend just below the elbow, are caught on the upper arm by a band of small pearls. About her waist is a broad grayish-blue sash of silk, and from the centre of the bodice is looped a string of large pearls which disappears behind the left arm. Her left hand, open, rests upon her lap, the right hand lightly clasping her left forearm. Her coloring is rather florid. In the lower right corner, at her left elbow, is a gray cloak. The background is formed of a dense mass of brownish-green foliage against which the head is relieved, and at the left is an expanse of blue sky with a distant low-lying bluish hill, above which is a narrow stretch of yellow sunset sky.

Mrs. Arden left her portrait to her daughter, Elizabeth Bogart Arden (1786–18. .), who married in New York for her second husband St. Martin Souverbie of Bordeaux, France, and by whom the picture was taken to Bordeaux, where it has ever since remained. At her death it passed to her daughter, Elizabeth Souverbie (1816–1905), wife of Leon Delpech of Bordeaux, who bequeathed it to her only child, Jeanne Marie Delpech (1861–1910), who married for her second husband the Vicomte Eduard du Fresnel of Bordeaux. The Vicomtesse du Fresnel bequeathed it to the Bordeaux Museum, where it was received in July, 1911, and attributed to Sir Joshua Reynolds.

Not listed in Mason.

Listed in Fielding, No. 3.

[*Illustrated*]

•(32)•

JOHN ARMIT

1759–1835

HE was the son of William Armit, a Scot, and his wife of Newtown Hall, Blackrock, County Dublin, Ireland. He was presumably of the firm of Armit & Borough, army agents, which was founded in Dublin in 1797. He was appointed, in 1789, Secretary of the Board of

JOHN ARMIT

Ordnance of Ireland. In 1784 he took out a patent of armorial bearings. He married in 1796 Mary, daughter of Nathaniel Warren who, in 1782, had been Lord Mayor of Dublin, and a Member of Parliament in 1784.

Dublin, c. 1790. Canvas, 30 x 24 inches, oval opening, 28½ x 22½ inches. He is shown bust, face and figure turned slightly to the left, with his blue eyes directed to the spectator. His complexion is fresh. He wears a powdered wig, white neck-cloth, tie and frilled shirt, brown coat with a double row of brass buttons, and a bit of yellow waistcoat showing. The background is brown.

His daughter Eliza (d. 1877) married in 1832 Hugh Seymour Blane (1795–1869) of Berkshire, who, in 1834, succeeded his father as second Baronet. She inherited the picture, and at her death it passed to her son, Sir Seymour John Blane (1833–1911) of Culverlands, Berkshire, third Baronet. At his death it passed to his nephew and successor, Sir Charles Rodney Blane (1879–1916), fourth Baronet, by whom the picture was sold to a Philadelphia dealer, who in turn sold it, in 1916, to John D. M'Ilhenny, Esq., of Philadelphia.

EXHIBITED at the Pennsylvania Academy of the Fine Arts, Philadelphia, in the summer of 1917. Not listed in Mason.

•(33)•

LORD AND LADY ASHBURTON

Mason lists their names and says that their portraits are in England.

•(34)•

COLONEL JOHN BAPTISTA ASHE

1748-1802

HE was a son of Governor Samuel Ashe of Bath County, North Carolina, by his wife, Mary Porter. He was a captain in the Continental army at the outbreak of the Revolutionary War, and after distinguishing himself at the battle of Eutaw, was made colonel. He was a member of the North Carolina House of Commons in 1786, and of the

COLONEL JOHN BAPTISTA ASHE

State Senate in 1789 to 1795; a delegate to the last Continental Congress in 1787 to 1788, and a member of the first and second congresses of 1789 to 1793. In 1802 he was elected Governor of North Carolina, but died before the inauguration. He married, on October 7, 1779, Elizabeth Montfort, daughter of Joseph Montfort.

Philadelphia, c. 1800. Canvas, 36 x 28 inches. He is shown half-length, seated three-quarters left, in an armchair upholstered in rose-pink velvet, with his large brown eyes directed to the spectator. His powdered wig is tied with a narrow black queue ribbon. On his left jaw is a small mole. He wears a white neckcloth, and full muslin tie; a brownish-plum-colored coat, buttoned, with slashed cuffs with wrist ruffles; a buff waistcoat, showing at the waist and at each side of the neckcloth, where it is embroidered with brown thread. His left hand is on his lap, holding slate-colored gloves. An iron-red curtain is in the background, with lavender high lights, draped back at the left, showing blue sky with gray clouds.

The portrait was given to his daughter, Mrs. Gadsden, in 1802, and hung in the Ashe house on Edisto River until the house was burned, and then until 1865 in the Ashe house on South Battery, Charleston, South Carolina. It was taken in 1866 by Mrs. Gadsden's granddaughter, Mrs. Stephen Decatur Doar, to Harrietta Plantation, on South Santee River, South Carolina, where it remained until 1922, when it was sold by Mrs. Doar's daughter, Mrs. George D. Shore (Charlotte C. Doar) of Sumter, South Carolina, to Thomas B. Clarke, Esq., of New York.

EXHIBITED at the Union League Club, New York City, February, 1924.
Not listed in Mason.

[*Illustrated*]

•(35)•

SIR CROPLEY ASHLEY-COOPER

1768-1851

HE was a son of Anthony, fourth Earl of Shaftesbury, by his wife, Lady Susannah Noel, daughter of the third Earl of Gainsborough. He married in 1796 Lady Anne Spencer Churchill (1774-1865), daughter of George, fourth Duke of Marlborough. His eldest son and

SIR CROPLEY ASHLEY-COOPER

successor was the eminent philanthropist, Anthony (1801-1885), seventh Earl. Cropley Ashley-Cooper succeeded his brother in 1811 as the sixth Earl and held the title for forty years, dying in his eighty-third year.

Philadelphia, 1799. Canvas, 28 $\frac{1}{4}$ x 23 $\frac{1}{2}$ inches. He is shown life-size, half-length, seated, three-quarters right, in a chair upholstered in blue and studded with brass-headed tacks. His large blue eyes are directed to the right. His complexion is ruddy, and his retreating forehead very high, the top of his head being bald, and his natural hair is powdered. He wears a white linen or muslin neckcloth and shirt frill, and a double-breasted white waistcoat with small white buttons. His coat, thrown open, is of a greenish-gray shade, with a brown collar and large brass buttons. At his right elbow is a table upon which lie three books, one above the other: two being in shades of golden yellow, and one in green, and on one is the title: "U.S. 1799." His right hand, only partially shown at the bottom of the canvas, rests in his lap, and holds an opened letter. In the background is draped a large crimson curtain, and to the right is shown a bit of blue sky with white clouds.

In 1910 this portrait belonged to Charles Brunner, the Paris dealer. In 1912 it was presented by Mrs. Florence Scott Libbey to the Toledo (Ohio) Museum of Art, in memory of her father, Maurice Scott.

REPRODUCED—

In half-tone, in the catalogue of the Charles
Brunner Gallery, Paris, 1910 (17).

In half-tone, in *Art and Progress*, August,
1913.

Not listed in Mason.

Listed in Fielding, No. 34.

[*Illustrated*]

•(36)•

WILLIAM ASPINWALL

1743-1823

THE SON of Thomas and Joanna (Gardener) Aspinwall of Brookline, Massachusetts. He was graduated from Harvard College in 1764. After teaching school at Groton, Brighton and Brookline, Massachusetts, he took up the study of medicine with Doctor Benjamin Gale

WILLIAM ASPINWALL

at Killingsworth, Connecticut, after which he entered the Pennsylvania Hospital, Philadelphia. He was an active participant in the Revolutionary War and was in the Battle of Lexington. He was advised to serve in the Medical Department of the Army and, in June, 1775, was appointed Surgeon of the hospital at Roxbury, Massachusetts, by Congress of Colony of Massachusetts, and in August of the same year, Surgeon of the "American Hospital." In 1778 he was with the Army under General Sullivan in Rhode Island. After the close of the war, he opened a smallpox hospital which was very successful. He held many public offices and helped to support many institutions. On June 26, 1776, he married Susanna Gardner, by whom he had seven children. When a young man he lost the sight of his right eye due, it is said, to blood poisoning incurred while performing a surgical operation. In his old age he became totally blind.

Boston, 1814. Panel, 28 x 22 $\frac{5}{8}$ inches. A bust portrait; his body turned three-quarters to the left, with his brown eyes directed to the spectator, the right eye appears slightly less bright than the left. His hair is white and curly, and is tied with a black queue bow. His kindly, genial face is ruddy and a smile seems to hover around his lips. He wears a high-collared black broadcloth coat; a white neckcloth and ruffled shirt. The background is a dark brown, with a curtain of a lighter shade at the right.

It is related of this portrait that "it bore such a striking resemblance to George Washington that, at the time of the anti-slavery riots, in New York City, when the house of Lewis Tappan, in Rose Street, was mobbed (he being a noted abolitionist) and its furniture burned in the street, this picture remained untouched, the rioters believing it to be a portrait of Washington."

This portrait was painted at the request of Doctor Aspinwall's daughter Susanna, wife of Lewis Tappan, and she and her husband, who survived her by many years, were the first owners. In 1873, at the death of Lewis Tappan, the portrait came into the possession of his son, William Aspinwall Tappan (d. 1905), who bequeathed it to his two daughters, Ellen Sturgis Tappan (d. 1924), wife of Richard C. Dixey, and Mary Aspinwall Tappan. Upon the death of Mrs. Dixey

WILLIAM ASPINWALL

her share of the portrait was inherited by her daughter, Rosamond Sturgis Dixey, wife of Graham Brooks, Esq. The picture is therefore owned jointly by Miss Mary Aspinwall Tappan and Mrs. Graham Brooks, both of Boston.

EXHIBITED—

At exhibition of Stuart's portraits, Boston,
1828, No. 158.

At Museum of Fine Arts, Boston, in 1880,

and 1915-1917.

At Art Club, Boston, 1911.

A copy is owned by Thomas Gardner Aspinwall, Esq., Chestnut Hill, Philadelphia.

[*Illustrated*]

·(37)·

JOHN JACOB ASTOR

1763-1848

BORN at Waldorf, near Heidelberg, Germany. About 1781 he made his way to London, where he learned the English language and saved up enough to come to America in 1783, bringing with him, according to an old Lutheran clergyman who wrote his life: "A pious, true and godly spirit, a clear understanding, sound elbow grease, and a wish to put it to good use." He settled in New York, where he became a merchant and capitalist. Accounts of his life show that he was untiring in his business deals, whether with Indians, bartering for furs, or with England and China in disposing of them. "In personality he was most interesting; a shrewd and enterprising business man, yet large-hearted and public-spirited to a fault. In his dealings with the Indians he was careful to maintain a wise and liberal course. . . . In his business dealings he was the soul of honor and integrity, and enjoyed the respect of all." (National Cyclopædia of American Biography.) Among his closest friends were men of science and literature. At the suggestion of Washington Irving he bequeathed \$400,000 to found the Astor Library.

He also left \$50,000 for an orphanage in Waldorf, Germany, which was opened in 1854.

New York, 1794. Canvas, 30 x 25 inches. He is shown bust, three-quarters left, with his dark brown eyes directed to the spectator. His powdered hair, brushed back, is tied with a black ribbon and his complexion is ruddy. He wears a greenish-gray, high-collared and double-breasted coat with large pearl buttons; a buff-colored waistcoat with small blue polka dots, and a lace tie. A plain background of very warm tone.

This was the first portrait of John Jacob Astor painted by Stuart, and was an oval on a rectangular canvas. Upon its completion John Jacob Astor did not like its shape and asked Stuart to change it to a rectangle, which the artist proceeded to do. This still did not satisfy Mr. Astor, who thereupon requested Stuart to paint an entirely new portrait, an exact duplicate, only differing in the shape. This was done and the portrait is described in the following pedigree.

This portrait was owned originally by the Gardiner family of Gardiner Island, Long Island, New York; then by the Tyler family of Virginia. In 1909 it was purchased by the Brook Club, of New York City.

EXHIBITED at the Union League Club, New
York City, February 9 to 13, 1922 (1).

Not listed in Mason.
Listed in Fielding, No. 4.

[*Illustrated*]

•(38)•

JOHN JACOB ASTOR

1763-1848

New York, c. 1794. Canvas. This portrait was painted for John Jacob Astor when he refused to take possession of the first one. Similar in pose, but a half-length, showing him seated in an armchair with hands clasped. There are slight differences in the setting of the coat and the treatment of the neckpiece, and a considerable difference in the features and expression.

Inherited by his son, William Backhouse Astor (1792-1875) of New York, then by his son, John Jacob Astor (1822-1890), from whom it passed to his son, William Waldorf Astor (1848-1920), afterwards first Viscount Astor, who took

JOHN JACOB ASTOR

it with him to England about 1890 when he became a British subject. At his death the portrait was inherited by his son, Waldorf Astor, the second Viscount.

ENGRAVED, in line, in vignette (Published by) Elias Dexter (New York).

London, 1899, Vol. 17, page 145.

In half-tone, in Mary C. Crawford's "Romantic Days in the Early Republic," 1912, facing page 131.

REPRODUCED—

In photogravure, in *Pall Mall Magazine*,

•(39)•

CHARLES HUMPHREY ATHERTON

1773-1853

ASON of Joshua and Abigail (Goss) Atherton of Amherst, New Hampshire. He was graduated from Harvard College in 1794, studied law, and practiced in Amherst, where for many years he was at the head of the Hillsborough County bar. He was registrar of probate from 1798 to 1807; United States Congressman from 1815 to 1817; a member of the state legislature in 1823, 1838, and 1839. In 1803, he married Mary Ann Toppan (1780-1817), daughter of Christopher Toppan of Hampton, New Hampshire. They had seven children but no grandchildren.

Boston, 1823. Canvas, 27 x 22 $\frac{1}{8}$ inches. He is shown bust, three-quarters left, with his small very dark brown eyes directed to the spectator. His short brown hair and thin sidewhiskers are turning gray, and his thin oval face has a very ruddy pink complexion. He wears a white turned-over collar, white linen neckerchief, and a high-collared black coat which is buttoned. The plain background is of brownish-gray tones, and his hands are not shown.

At Mr. Atherton's death his portrait was inherited by his son, Charles Gordon Atherton (1804-1853) of Nashua, New Hampshire, who survived his father only two months. At his death it passed to his widow who, after living in Nashua for many years, removed shortly before her death in 1889 to Roxbury, Massachusetts. Mrs. Atherton bequeathed the portrait to her sister Frances Mary, widow of Reverend Alonzo Hill, D.D., of Worcester, Massachusetts, and in 1893 Mrs. Hill presented it to the Amherst Town Library, in the town of Mr. Atherton's birth.

[Illustrated]

MRS. ROBERT NICHOLLS AUCHMUTY

SHE was Henrietta, daughter of Henry John Overing of Newport, Rhode Island. She married at Newport (Trinity Church record) in 1785 her second cousin, Robert Nicholls Auchmuty, son of the Reverend Samuel Auchmuty, and her married life was spent in Newport.

Boston, c. 1815. Canvas, 34 x 28 inches. She is shown seated, three-quarters left, in a chair upholstered in red, with her blue eyes directed to the spectator, her hands clasped in her lap. She wears a black gown, close-fitting, with a lace ruff in two falls about the neck. On her head is a white lace-trimmed cap, tied in a bow under her chin, and this conceals almost all of her dark brown hair. A lace shawl has fallen from her left shoulder, and covers her right arm. The drapery in the background is a dark maroon, and to the left there is a bit of seascape.

Her portrait was owned in 1907 by Mrs. E. D. Townsend, Washington, D. C. In June, 1921, it was bought by Herbert L. Pratt, Esq., of New York City and Glen Cove, Long Island.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 133.

At the Exhibition of Colonial Portraits at the Fine Arts Building, West 57th Street, New York City, in May, 1921.

REPRODUCED—

In photogravure, in Updike's "History of the Narragansett Church," Vol. I, facing page 502.

In the catalogue of the Exhibition of Colonial Portraits, May, 1921, New York.

In half-tone, in *The Arts*, New York, May, 1921.

[*Illustrated*]

ADAM BABCOCK

1740-1817

SON of Doctor Joshua and Hannah (Stenton) Babcock of Westerly, Rhode Island. He was a successful merchant and ship-commander who, for his second wife, married in 1779 Martha Hubbard (q.v.). In

ADAM BABCOCK

1806 he purchased for a summer home the estate in Brookline, Massachusetts, which was then, and is still known as "Green Hill." His winters were passed in Boston.

Boston, c. 1810. Panel, $32\frac{1}{4} \times 26\frac{1}{4}$ inches. Seated, three-quarters to the left, in an armchair upholstered in crimson velvet, with his blue eyes directed to the spectator. His complexion is florid and his white hair is tied in a queue bow. He wears a black coat with white neckcloth and ruffle. In his left hand he holds a snuffbox in such a way as to show only three of his fingers. It is said that someone noticed this, and asked Stuart where the other finger was; to which the answer was made that "it might be in the snuffbox."

In 1879 this portrait was owned by a grandson, William Babcock of San Francisco. It is now in the possession of Henry Babcock, Esq., of San Francisco, California, a great-grandson of the subject.

[*Illustrated*]

•(42)•

MRS. ADAM BABCOCK

1758-1838

SHE was Martha Hubbard, daughter of Daniel and Mary (Greene) Hubbard of Boston, both of whom were painted by Copley. She married in 1779, as his second wife, Captain Adam Babcock (q.v.) of Boston.

Boston, c. 1812. Panel (s), $32\frac{1}{4} \times 26\frac{1}{4}$ inches. Her portrait, an interesting one and in excellent condition, shows her seated, three-quarters right, in an Empire armchair, upholstered in red. Her hair, of a very dark brown color, is parted and worn in loose ringlets on her forehead and temples. Her eyes, directed to the spectator, and her eyebrows are also dark brown, but her coloring is fair and not as brilliant as that of many of Stuart's sitters. She wears a white muslin dress, open at the throat, where it is trimmed with ruffles of white lace. Over her shoulders and arms is a pale mauve shawl with gold fringe. Her bare forearms lie on her lap, and her hands are clasped. The background is plain and dark.

The portrait was inherited at her death by her daughter, Martha Hubbard

MRS. ADAM BABCOCK

Babcock (1781-1863), who married, first, in 1800, George Higginson (1779-1812), and, secondly, in 1813, his brother, James Perkins Higginson (1791-1878), and passed at her death to her son, Henry Frederick Higginson (1825-1891), who gave it to his sister, Frances Saltonstall Higginson (1814-1901), wife of Charles Dudley Head of Brookline, Massachusetts, and at her death it was inherited by her daughter, Miss Elizabeth Frazier Head of Brookline.

The portrait has never been exhibited.

[*Illustrated*]

·(43)·

COMMODORE WILLIAM BAINBRIDGE

1774-1833

HE was born in Princeton, New Jersey, and entered the merchant marine at the age of fifteen. Upon the organization of the navy in 1798 he was made Lieutenant-Commandant. In 1812 he was given the command of the "Constitution," which fell in with the British frigate "Java"; after an action which lasted one hour and fifty-five minutes the latter surrendered. Upon his return to the United States he was given the command of the Charleston Navy Yard. He was the first to advocate a board of commissioners for the navy, and he presided at the meeting of the first board for the examination of young naval officers in 1819. In 1798 he married, at the island of St. Bartholomew, Susan Hyleger, daughter of a merchant and granddaughter of John Hyleger of Holland, for many years Governor of St. Eustatia.

Boston, c. 1813. Canvas (s), 28 x 21¾ inches. He is shown bust, his body front, his head three-quarters right, with his brown eyes directed to the spectator's right. His hair, turning gray and brushed up in a topknot, and his sidewhiskers are brown, and his complexion florid. He wears a white standing collar; black stock; double-breasted dark blue coat with its upturned collar trimmed with gold braid,

COMMODORE WILLIAM BAINBRIDGE

with gold epaulettes and a double row of gold buttons. The plain background is of browns and grays.

His portrait was inherited by his widow and at her death in 1859 it passed to her daughter, Lucy Ann (1815-1884), wife of Ashbel G. Jaudon of New York City, and at her death it became the property of her four daughters. It was bequeathed by the survivor of them, Miss Susan Bainbridge Jaudon (d. 1924) of New York City, to her nephew, Bainbridge Frothingham, Esq., of Boston.

EXHIBITED at Museum of Fine Arts, Boston, 1924.

ENGRAVED—

In stipple, by David Edwin, 4.14 x 3.14 inches (Stauffer, 708).

In stipple, by David Edwin, in 1813, for the *Analectic Magazine*, 3.11 x 3 inches. Four states, showing radical changes in uniform (Stauffer, 709).

In mezzotint (oval), by John Sartain, as frontispiece to "American Naval Biography," 1844.

A copy, made in 1918, is owned by Mrs. Francis Rogers of New York City.

NOTE: The picture which Mason lists as a Stuart, deposited in the Lyceum at the Brooklyn Navy Yard, and which now is in the United States Naval Academy, Annapolis, Maryland, is the work of John W. Jarvis. It was engraved in stipple by G. Parker for the National Portrait Gallery.

[Illustrated]

•(44)•

SIR HENRY LORRAINE BAKER

1787-1859

ASON of Robert and Dinah (Hayley) Baker of Upper Dunstable House, Richmond, Surrey, England. His father was created a baronet in 1796, and the son succeeded as second baronet upon his father's death in 1826. His mother was a niece of the celebrated John Wilkes, and a daughter of George Hayley, an alderman of London and a merchant, with extensive business relations with the American Colonies. After George Hayley's death, the widow came to America to adjust her husband's affairs and settled in Boston, where she became well known for her eccentricities and her lavish entertainments. Here she met a young Scotsman, Patrick Jeffrey, and, although twice his age, she

SIR HENRY LORRAINE BAKER

married him and turned over to him most of her fortune. They separated after a few years, Mrs. Jeffrey removing to Portsmouth, New Hampshire, and a little later, in 1791, returned to England. Her grandson, Henry Lorraine Baker, came to America with Admiral Cockburn in 1814, says Mason, "when the British fleet was trying to push its way up the Potomac. At that time he was in command of a sloop-of-war, the 'Fairy,' and, during an engagement, was wounded in the cheek by a musket-ball, he having come to this country to see if he could recover land in New England that had belonged to George Hayley." Henry Lorraine Baker returned to England and in 1820 married Louisa Anne (d. 1867), only daughter of William Williams, Esq., of Castle Hall, Dorset. They had seven children; his eldest son, Reverend Henry Williams Baker (1821-1877), the well-known hymn writer, succeeded him as third baronet. Sir Henry Lorraine Baker rose to the rank of vice-admiral in the British Navy and was made Companion of the Bath.

Boston, 1817. Panel, 26 x 21 inches. He is shown bust, half-way to the right, with his grayish-blue eyes directed to the spectator. His curly hair is chestnut and on his right cheek the scar from his wound can be seen. He wears a bluish-black coat, a waistcoat edged with small white ruffle, and a white neckcloth and ruffled shirt. On his left breast can be seen the decoration of the Order of the Bath: a gold Maltese cross on crimson ribbon. The plain background is of rich olive green tones.

Sir Henry Lorraine Baker presented his portrait to Mrs. Elwyn of Portsmouth, New Hampshire, a daughter of Governor John Langdon of New Hampshire. At Mrs. Elwyn's death it passed to her son, Alfred Langdon Elwyn of Philadelphia, who, in 1891,* gave it to the Pennsylvania Academy of the Fine Arts, Philadelphia, in exchange for a portrait of himself as a child, painted by Thomas Sully.

* There is some discrepancy here between the date of death of Reverend A. L. Elwyn (1884) and the date (1891) when, according to the catalogue of the Pennsylvania Academy, he made the exchange.

EXHIBITED—

By Mrs. Elwyn at the Pennsylvania Acad-

emy of the Fine Arts in 1853 as "Portrait of a Gentleman."

At Loan Exhibition of Historical Portraits from December 1, 1887, to January 15, 1888, held at the Pennsylvania Academy of the Fine Arts, Philadelphia.

[Illustrated]

JOSEPH BALL

1755-1821

THE fourth son of John and Mary (Richards) Ball; of Douglas Township, Berks County, Pennsylvania. In his early days he was manager of the then extensive iron works at Batsto, New Jersey, at which plant shot and shell in large quantities were made for the Continental Army. In 1779 he became sole proprietor, but two years later he sold the works to his uncle, William Richards. Between 1785 and 1810 he invested largely in various shipping ventures. He was also interested in realty, not only in Philadelphia, where he lived after disposing of the Batsto works, but in distant counties of the State, and as far as Kentucky and Ohio. In 1789 he was an alderman in Philadelphia; in 1791, a director of the Bank of the United States; in 1794, a trustee of the University of Pennsylvania. He organized and was made first president of the Insurance Company of America in 1798; five years later he organized the Union Insurance Company, and in 1809, was president of the "Pennsylvania Company for Insurance on Lives and Granting Annuities." He married Sarah (1757-1826), daughter of Captain George and Margaret (Pennington) May (May's Landing, New Jersey, near Atlantic City, takes its name from Captain May).

Philadelphia, 1803. Shown at half-length, seated in a carved and upholstered armchair, turned half-way to the left, with his keen dark eyes directed to the spectator. He has a fleshy face and double chin, and his hair, which is turning gray, is worn rather long and tied in a queue bow. He wears a black coat, white standing collar, white neckcloth and frilled shirt. In his left hand he is holding some papers, the right hand does not show. The background is composed of an architectural fluted column on a parapet and a curtain, draped back at the left and revealing a glimpse of cloudy sky.

The present whereabouts of this portrait is unknown, but it is most likely in

JOSEPH BALL

the possession of descendants. However, the Philadelphia Company for Insurance of Lives and Granting Annuities owns a large (c. 30 x 25 inches) photograph of it from which our reproduction has been made.

REPRODUCED, in half-tone, in "Genealogical History of the Du Puy Family," by Charles Meredith Du Puy, with additions by his son, Herbert Du Puy, privately printed, Philadelphia, 1910, facing page 74, "from the painting in the possession of Harriet R. Robeson, Au Sable Fork, N. Y."

Not listed in Mason.

Listed in Fielding, No. 5.

A copy of this picture, on panel, 29½ x 21 inches, artist unknown, is in the possession of Herbert Du Puy, Esq., of Pittsburgh, Pennsylvania, who acquired it in 1924 from Carl Benjamin Brodie, Esq. This picture was exhibited, with the attribution to Stuart, at the Loan Exhibition of Early American Portraits at the Carnegie Institute, Pittsburgh, in January and February, 1925.

[*Illustrated*]

•(46)•

JOHN BANNISTER

1744-1807

ASON of John and Hermione (Pelham) Bannister of Newport, Rhode Island. He was graduated from Harvard College in 1764, and married in 1768 Christian Stelle (q.v.). He favored the American cause in the Revolution and, in consequence, suffered considerably from the British. He was a merchant in Newport. His only child, John Bannister, Jr., lived and died in Newport and left no descendants.

Newport, c. 1774. Canvas, 36 x 30 inches. Shown three-quarters, standing three-quarters to the right, with his blue eyes directed to the spectator. His dark hair is tied in a queue bow and his complexion is ruddy. He wears a dark red velvet coat with gold trimmings, with buttons to match, a white neckcloth with white ruffled shirt showing through the partially unbuttoned waistcoat. Ruffles are also seen at the wrists. His right hand is almost entirely thrust into a pocket of the waist-

JOHN BANNISTER

coat, while his left hand is grasping the bosom of his shirt. The background, which shows a panel or wall, is in tones of gray and grayish-green.

This portrait and that of Mrs. John Bannister and her son were, according to Mason, painted by Stuart at the age of 13. As John Bannister, Jr., was born in 1769 and in the picture appears to be between four and five years of age, this can hardly be correct.

The picture is owned by the Redwood Library, Newport, Rhode Island.

REPRODUCED, in half-tone, in G. C. Lee's "History of North America," Vol. 5, facing page 289.

[*Illustrated*]

•(47)•

MRS. JOHN BANNISTER AND HER SON

CHRISTIAN STELLE, daughter of Captain Isaac Stelle of Newport, Rhode Island. She married in 1768 John Bannister (q.v.) and is shown in this portrait with her only child, John Bannister, Jr. (1769-1831).

Newport, c. 1774. Canvas, 36 x 30 inches. She is shown seated in an armchair upholstered in red, three-quarters to the left, with her brown eyes directed slightly to the left of the spectator. She wears a white dress and a cloak of pale whitish-blue, trimmed with ermine. Her very dark brown hair is brushed back from her forehead, and a curl is seen on her right shoulder. Her complexion is very delicate. Her little son, standing by her side, has blue eyes and light brown hair, and wears a white coat and waistcoat with his shirt opened at the neck. On her knee is a white and brown spaniel. The background, showing a wall or panel, is in tones of gray and gray-green.

The picture is owned by the Redwood Library, Newport, Rhode Island.

REPRODUCED, in half-tone, in "Little Known Early American Painters" (No. 4), pub-

lished by the Copley Gallery, Boston, and attributed to Cosmo Alexander.

[*Illustrated*]

JOHN BARCLAY

Died 1816

JOHN BARCLAY of Ballyshannon, Ireland. He came to Philadelphia in 1767, where he became an eminent shipping merchant, and in 1791 was Mayor of the city. He was the first president of the old Bank of Pennsylvania.

Philadelphia, c. 1795. Canvas, 29 x 22 inches. Bust portrait, three-quarters to the left, with his light brown eyes directed to the spectator. His powdered wig is tied in a queue bow and he wears a blue high-collared coat, a white neckcloth and ruffled shirt. Plain background of dark brown.

The tradition is that this portrait was given by Stuart as a personal gift to Mrs. John Barclay. In 1879 it was owned by her grandson, Doctor Biddle of Philadelphia; in 1888 by Mrs. Caroline Biddle; later by Anna C. Biddle; then by Mrs. Clement S. Phillips of Philadelphia, and is now in the possession of Mrs. Alfred C. Prime of Philadelphia.

EXHIBITED at "Loan Exhibition of Historical Portraits" from December 1, 1887, to

January 15, 1888, at the Pennsylvania Academy of the Fine Arts, Philadelphia.

MRS. JAMES BARD

c. 1785 - c. 1876

SHE was Isabella MacDonald MacNichol of Inverness, Scotland, where she was born, the daughter of Admiral MacNichol of the British Navy during the Revolutionary War, who received from King George a large grant of land in Nova Scotia and who brought his family over from Scotland. She married, while very young, James Bard of Belmont—the Bard Estates—near Dublin, Ireland.

Boston, c. 1825. Canvas, 20½ x 16½ inches. This portrait shows her head only, three-quarters left, and her blue eyes to the spectator. Her dark brown hair is

MRS. JAMES BARD

parted on her forehead, with curls hanging at the sides of her face. An unfinished white scarf or cap is tied at the right side of her neck. The background is plain, with an underground of grayish pink. She is apparently from forty to forty-five years old.

Inherited, at her death, by her daughter, Mrs. Mary (Bard) Woodcock, at whose death it passed to her daughter Mrs. Frank Hunter Potter of New York.
Not listed in Mason.

[*Illustrated*]

•(50)•

SIR WILLIAM BARKER

Died 1818

A SON of Sir William Barker, third Baronet of Bocking Hall, Essex, England, and Kilcooley Abbey, County Tipperary, Ireland, by his wife Mary, daughter of Valentine Quinn of Adare, County Limerick, Ireland. He married a Miss Lane (q.v.), but died without issue, and the baronetcy expired, while the estates devolved on his nephew, Chambré Brabazon Ponsonby (died 1834), who assumed the additional name of Barker.

Owned by T. B. Ponsonby, Esq., of Kilcooley Abbey, County Tipperary, Ireland, who in a letter dated June 10, 1925, expresses the opinion that the Barker portraits were painted at Kilcooley "because the detail of landscape in them is absolutely correct."

Not listed in Mason.

Listed in Strickland as by Stuart and as painted in 1791.

•(51)•

SIR WILLIAM BARKER

Died 1818

This second portrait of him is also owned by T. B. Ponsonby, Esq., of Kilcooley Abbey, County Tipperary, Ireland.

Not listed in Mason.

Listed in Strickland as by Stuart.

LADY BARKER

SHE was a Miss Lane, daughter of William Lane of Dublin, and married Sir William Barker (q.v.).

Shown seated at a tambour frame, according to Strickland.

Owned by T. B. Ponsonby, Esq., Kilcooley Abbey, County Tipperary, Ireland.

Not listed in Mason.

Listed in Strickland as by Stuart.

COLONEL ISAAC BARRÉ

1726-1802

BORN in Ireland, the son of a French refugee, and educated at Trinity College, Dublin. He entered the British army and served with Wolfe at Quebec, being at his side when he fell. Was renowned for his eloquent championship of the American cause in the Parliamentary struggle of the Stamp Act in 1765. The characterization of the Americans as "Sons of Liberty," a title adopted later by patriotic societies in the American Colonies, owed its origin to Isaac Barré's application of the term to the Americans. He was unequalled as an orator in opposition to the government, and his name was mentioned, with others, as the author of the "Letters of Junius." In 1766 Colonel Barré was made Treasurer of Ireland. In 1790 he retired from Parliament on account of his loss of sight, the result of a severe wound he had received at Quebec. He is represented in the group around Wolfe in Benjamin West's celebrated picture, "The Taking of Quebec." The town of Wilkes-Barre, Pennsylvania, was named after him in conjunction with Wilkes; and the towns of Barre, Vermont, and Barre, Massachusetts, were also named after him.

COLONEL ISAAC BARRÉ

According to Mason (pages 17-18), in a letter to Sully, Stuart wrote as follows: "Lord St. Vincent, the Duke of Northumberland and Colonel Barré came unexpectedly one morning into my room, locked the door, and then made known the object of their visit. They understood that I was under pecuniary embarrassment and offered me assistance, which I declined. Then they said they would sit for their portraits; of course I was ready to serve them. They then advised me that I should make it a rule that half price must be paid at the first sitting. They insisted on setting the example, and I followed the practice ever since after this delicate mode of showing their friendship."

London, 1785. Canvas, 36¼ x 28¼ inches. He is shown three-quarters, seated in a red-backed chair by a table on which may be seen a package of papers. He is turned three-quarters to the left with his eyes gazing to the left of the spectator. His white hair is worn brushed back and tied with a bow. He wears a dark blue velvet coat, a black neckpiece with white collar and fine linen ruffled shirt. In his left hand he holds a rolled document; his right hand is not seen. Plain dark background.

The portrait was formerly in the collection of Lord St. Vincent, in England, where it remained until recently. At an anonymous sale at Christie's, London, in 1912, lot No. 109, it was described as a portrait of Admiral Barrington by J. Hoppner, R.A., and was sold for £16 to Mr. Frank T. Sabin, the London dealer. It was exhibited by dealers in New York, Boston and Philadelphia in 1913 and 1914, and was then returned to Mr. Sabin who, in 1916, sold it to the Brooklyn Museum, Brooklyn, New York.

EXHIBITED at the exhibition of Early American Paintings, Brooklyn Museum, February 3 to March 12, 1917, No. 90.

ENGRAVED, in line, by John Hall, 1787, 11⅞ x 8⅞ inches. Two states.

In stipple, vignette, by W. T. Fry, for the "British Gallery," 1817, Vol. I, plate 9. (Republished in 1822.)

REPRODUCED—

In Muther, "The History of Modern Painting," 1907, Vol. 4, page 287 (after engraving).

In half-tone, in the *Brooklyn Museum Quarterly*, Vol. 4, No. 1, Plate 20 (January, 1917).

In half-tone, in the catalogue of the Brooklyn Museum Exhibition, 1917, facing page 82.

[Illustrated]

•(54)•

COLONEL ISAAC BARRÉ

1726-1802

London, c. 1785. Canvas, $28\frac{3}{4} \times 23\frac{1}{2}$ inches. This portrait of Colonel Barré is very similar to the previous one, with the difference that it is painted in an oval and is a bust portrait.

The National Portrait Gallery, in London, purchased it in January, 1899.

REPRODUCED, in half-tone, in the "National Portrait Gallery," by Lionel Cust, 1901, Vol. I, page 317 (No. 1191).
Not listed in Mason.

NOTE: Strickland erroneously states that this picture was engraved by John Hall in 1787, confusing it with the previously mentioned portrait, which Hall *did* engrave.

•(55)•

MRS. BRYAN BARRETT

1759-1834

A DAUGHTER of Jonathan Tyers, and the wife of Bryan Barrett of Stockwell, County Surrey, England.

London, c. 1785. Canvas, 50 x 40 inches. She is shown three-quarters length, seated, turned to the left, on a settee upholstered in brilliant red velvet, with brass-headed nails and gold fringe. Her brown eyes, with dark brown eyebrows, are turned to the spectator, and her curly hair, tied with a broad white ribbon passed around the head with a bow at the side, is powdered and dressed with curls showing on each side of the neck. She wears a simple dress of soft white material gathered in at the waist with a black satin sash. The V-shaped neck is finished with a double ruffled *fichu*, and the sleeves are long and tight-fitting. In her left hand, on the third finger of which may be seen a gold band ring, she holds a straw hat trimmed with black satin ribbon. On her right hand, resting on the arm of the settee, she wears a chamois-colored glove and holds the second glove between the thumb and the index. At the right is a brilliant red damask curtain and at the left a dark gray stone column and pedestal. The background is dark brown.

The portrait was purchased in 1921 by Messrs. M. Knoedler & Co. of New York

MRS. BRYAN BARRETT

City, from the collection of Lieutenant-Colonel Boyd C. P. Hamilton of Brandon House, Brandon, Suffolk, England.

REPRODUCED, in half-tone, in *International Studio*, January, 1922.

Not listed in Mason.

[*Illustrated*]

·(56)·

ADMIRAL SAMUEL BARRINGTON

1729-1800

HE was the fourth son of John Shute, first Viscount Barrington, and his wife, Anne, daughter of Sir William Daines. He was Admiral of the White, and never married.

London, 1785. Canvas, 30 x 25 inches. Oval opening, 28¾ x 23¾ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. He has natural white hair and ruddy complexion, and is wearing a dark blue uniform coat with gilt frogs on the revers, brass buttons and a white satin facing; a white turned-over collar, black stock, and white shirt ruffles. His hands are not shown. The background is composed of a sky of dark browns, blues, and white, flecked with pink.

Bought from the family in England in 1922 by Messrs. Lewis & Simmons of London and New York, the picture was brought to New York and sold to Elbert H. Gary, Esq., of New York.

ENGRAVED, in stipple, by F. Bartolozzi in 1822, for the "British Gallery," Vol. I, plate II.

[*Illustrated*]

·(57)·

MISS ANN BARRY

A DAUGHTER of James David Barry (q.v.). According to Mason, she was a girl of remarkable beauty, who died from consumption on a return voyage from Madeira.

The portrait was inherited by her sister, Mary Barry (q.v.), wife of Edmund Ducatel, from whom it passed to her grandson, G. W. Whistler, Esq., of Baltimore, who owned it in 1880.

JAMES DAVID BARRY

AN Irishman who came to this country as British consul in the latter years of the eighteenth century. He resided in New York and also in Washington, District of Columbia.

The portrait was inherited, according to Mason, by a nephew, Robert Barry of Baltimore. Later on it was in the possession of C. M. Leupp, and at the sale of his collection was purchased by John Taylor Johnston. At the sale of the Johnston collection it came into possession of W. T. Walters, Esq., of Baltimore, who owned it in 1880.

COMMODORE JOHN BARRY

1745-1803

JOHN BARRY was born in Tacumshane, County Wexford. He followed the sea from childhood and, settling in Philadelphia, acquired wealth as a master of a vessel. During the Revolution he had, successively, command of the 'Lexington,' 'Effingham' and the 'Raleigh,' and made some brilliant captures of the enemy's vessels. Upon the establishment of the new navy in 1794 he was named the senior officer, with the rank of Commodore, from which circumstance he is known as the father of the United States Navy. He died in Philadelphia.

Philadelphia, c. 1801. Canvas, c. 30 x 25 inches (?). Bust, three-quarters to the right. His thin white hair is tied in a queue bow. His uniform coat is blue with buff lapels and high standing collar, gold epaulettes and buttons; and he is wearing the badge of the Society of the Cincinnati in his lapel. Plain background of neutral color.

The portrait descended to P. Barry Hayes, and from him to his widow, who

COMMODORE JOHN BARRY

became the wife of Doctor Leiper of Philadelphia, who owned it in 1879. It is now in the possession of Mrs. William Horace Hepburn of Philadelphia, a grand-niece of the Commodore.

ENGRAVED—

In line, by J. B. Longacre, in "National Portrait Gallery of Distinguished Americans," New York, 1835, Vol. 2, plate 16 (Stauffer, 1928).

In stipple, oval, by David Edwin, 3.15 x 3.4 inches (Stauffer, 711).

REPRODUCED, in half-tone, in "Commodore John Barry," by W. B. Meany, 1911, frontispiece.

A copy, by Colin Campbell Cooper, is in Independence Hall, Philadelphia.

[*Illustrated*]

•(60)•

MISS MARY BARRY

A YOUNGER daughter of James David Barry (q.v.). She married Edmund Ducatel, the geologist of Maryland.

Inherited by her grandson, G. W. Whistler, Esq., of Baltimore, who owned it in 1880.

•(61)•

MISS ANN BARTLETT

1798-1884

SHE was the youngest daughter of Thomas Bartlett (q.v.) of Boston, by his first wife, Alice (Fitzpatrick) Wyer. She married in 1825 Jonathan Dwight (1799-1856) of Springfield, Massachusetts, and after living in Boston and Springfield and Newport, Rhode Island, at which latter place Mr. Dwight died, Mrs. Dwight passed a year or two in Europe, and in 1859 settled in New York, where her portrait has been ever since.

Roxbury, 1814. Panel (s), 28½ x 22⅝ inches. She is represented as seated, three-quarters left, in an armchair of light wood, upholstered in red velvet. She

MISS ANN BARTLETT

wears a high-waisted white dress cut low, with a square neck, and sleeves reaching less than half way to the elbow. Over her right shoulder is thrown a pale yellow shawl which entirely covers her right arm, leaving only the right hand resting on her lap, exposed. Her hair, parted and worn in loose curls and ringlets on her forehead and temples, is light brown, and her coloring is bright and rosy. In the background is a large column draped with a red curtain and in the distance a blue sky with grayish clouds. Mrs. Dwight, writing from New York to her nephew, the late Thomas Bartlett, Esq., of Longwood, Massachusetts, under date of September 9, 1878, says: "Your mother and I sat in Stuart's studio, then in Roxbury in the year 1816 (1814). I was 16 when it was painted and I remember my father making some comment on the drapery, the crusty old man (Stuart) saying: 'I don't want people to look at my pictures and say: "How beautiful the Drapery is!" —the face is what I care about.' He was full of anecdote all the while he was painting. His anecdotes were always droll, keeping his sitters in a perpetual laugh. I can remember the snuff-box to suffocation. I often wondered he could breathe with such a nose full. His young sitters would be sure to sneeze under the ordeal and sometimes the old. I can see him now in his slovenly attire."

Inherited at Mrs. Dwight's death by her son, Jonathan Dwight (1831-1910), it passed to his widow, who died in 1914, when it became the property of her son, John Dwight, Esq., of New York.

This is most likely the picture that was exhibited at the exhibition of Stuart's portraits, Boston, 1828, as a portrait of Mrs. John Dwight (No. 112).

•(62)•

JOHN BARTLETT, M.D.

1760-1844

A PHYSICIAN of Roxbury, Massachusetts, graduated from Harvard College in 1781. He was one of the founders of the Roxbury Charitable Society and of the Humane Society of Massachusetts; a trustee of the Roxbury Latin School; president of the Bank of Norfolk

JOHN BARTLETT, M.D.

in Roxbury; and a Fellow of the Massachusetts Medical Society. In 1789 he married Abigail Williams (q.v.). In 1823 he received the honorary degree of M.D. from Harvard.

Boston, c. 1814. Panel, $28\frac{3}{4} \times 23\frac{1}{4}$ inches. He is shown a little over bust size, turned half-way to the right, with his blue eyes directed to the spectator. His head is bald with gray hair at the side and white sidewhiskers. He wears a black coat and white waistcoat, white neckcloth and ruffled shirt. The plain background is of brown tones.

The portrait was inherited by his daughter, Theoda Williams Bartlett (1790–1873), wife of John Standish Foster, then passed to her daughter, Theoda Davis Foster (1811–1888), wife of Solon Wanton Bush, then to their son Doctor John Standish Foster Bush (1850–1922) of Boston, who left it to his daughter, Miss Theoda Foster Bush of Boston, the present owner.

EXHIBITED at Museum of Fine Arts, Boston, 1880.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(63)•

MRS. JOHN BARTLETT

1769–1839

ABIGAIL WILLIAMS, daughter of Stephen Theoda (Perrin) Williams of Roxbury, Massachusetts, and a younger sister of Mrs. Aaron Davis (q.v.). In 1789 she married Doctor John Bartlett (q.v.).

Boston, c. 1814. Panel, $28\frac{3}{4} \times 23\frac{1}{4}$ inches. She is shown half-length, turned half-way to the left, seated in a gold frame armchair upholstered in old rose. Her light brown hair is worn in tight curls over her head and temples; her brown eyes are directed to the spectator. Her dress is of black velvet with a square décolleté and short puffed sleeves, the neck is filled in with white lace. Over her right shoulder, completely concealing her right arm and coming around at the back on to her left arm, is a red shawl. At the right in the background is a wall or panel in olive

MRS. JOHN BARTLETT

tones; at the left a crimson curtain is draped back, showing a glimpse of blue sky and clouds.

This portrait is owned by Miss Theoda Foster Bush of Boston. Its history is the same as that of the Stuart portrait of Doctor John Bartlett.

EXHIBITED—

At Museum of Fine Arts, Boston, 1880.

At Copley Hall, Boston, at "Loan Collec-

tion of Portraits of Women," 1895.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(64)•

MARIA BARTLETT

1796-1873

THE second of the three daughters of Thomas Bartlett (q.v.) of Boston, by his first wife Alice (Fitzpatrick) Wyer of Halifax, Nova Scotia, widow of Edward Wyer, surgeon in the British Navy. She married in 1816 Joseph Hall, Junior (1789-1844) of Springfield, Massachusetts.

Roxbury, 1814. Panel, 20 $\frac{7}{8}$ x 16 $\frac{1}{4}$ inches. This portrait, which was unfortunately cut down, about 1865, to its present dimensions to correspond in size with a portrait by Chester Harding of her husband, represents her seated, half-way to the right, nearly full-face. Her auburn hair is curled on her forehead and her blue eyes are directed at the spectator. She wears a short-sleeved white dress, with the square neck cut low and trimmed with white ruching. Portions of a scarlet shawl appear. The background is composed of a column, a brownish-gold curtain, and a bit of blue sky.

Inherited by her daughter, Ann Hall, wife of John Parker of Boston, it passed to her daughter, Ann Hall Parker of Boston, who bequeathed it to her uncle, Thomas Bartlett Hall (1824-1903) of Brookline, Massachusetts, who very shortly gave it to his sister, Caroline Bartlett Hall (1825-1916), wife of Henry Lawrence Eustis of Brookline, who bequeathed it to her son, George Dexter Eustis, Esq., of Vineyard Haven, Massachusetts.

EXHIBITED—

(As "Mrs. Joseph Hall, Jr.") at the exhibition of Stuart's portraits, Boston, 1828, No. 81.

At "Loan Collection of Portraits of Wo-

men," at Copley Hall, Boston, March 11-31, 1895; lent by Caroline B. Eustis.

At the Town Hall, Brookline, Massachusetts, April, 1897.

[*Illustrated*]

THOMAS BARTLETT, M.D.

1767-1856

THOMAS BARTLETT, son of John and Tabitha (Kidder) Bartlett of Boston, was in early life an apothecary with a shop on Washington Street, near State Street, Boston, under the sign of "The Good Samaritan." He retired from business early in life, and afterwards lived in Somerset Street, and still later at 132 Tremont Street, where he died. He married, first, in 1794, Mrs. Edward Wyer (Alice Fitzpatrick of Halifax, Nova Scotia), who died in 1800, and he married, secondly, in 1802, Mrs. James Wilson (Hannah Gray) (q.v.). He was a man of commanding presence, six feet in height, and a benevolent, upright, and greatly respected citizen. When he was in Paris he attended a review of the French troops, and Napoleon, noticing him among the crowd of spectators, asked who he was, and was much impressed when told that he was an American.

Boston, c. 1805. Panel (s), 28½ x 23½ inches. He is shown seated, three-quarters right, his gray eyes directed to the spectator. He wears a black coat; white stock and collar and frilled shirt front; his white hair, which became that color when he was thirty years of age, is worn in a queue, the queue-bow showing. In the background is a column and a dark red curtain.

His portrait was inherited by his daughter, Maria Bartlett (1796-1873), wife of Joseph Hall, Jr. (1789-1844), and at her death by her son, Thomas Bartlett Hall (1824-1903) of Longwood, Brookline, Massachusetts, from whom it passed to his daughter, Miss Minna Bartlett Hall of Longwood.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 21.

At the Boston Athenæum in 1857, by Mrs. Joseph Hall.

At Copley Hall, Boston, in 1896.

[*Illustrated*]

MRS. THOMAS BARTLETT

1774-1808

HANNAH GRAY, daughter of Ellis and Sarah (Dolbeare) Gray of Boston, and a sister of Mrs. Samuel Cary (q.v.). She married first, as his second wife, in Boston in 1793, Honorable James Wilson of Philadelphia, a prominent lawyer, member of Congress from Pennsylvania, Justice of the Supreme Court of the United States, and a signer of the Declaration of Independence. He died in 1798 and in 1802 his widow became the second wife of Thomas Bartlett (q.v.) of Boston. Doctor and Mrs. Bartlett sailed for England about 1806, and Mrs. Bartlett died in London in March, 1808.

Boston, c. 1805. Panel (s), $27\frac{5}{8} \times 23\frac{1}{8}$ inches. Her portrait represents her as a very attractive woman, seated, three-quarters left, her dark blue eyes directed to the spectator, in a chair upholstered in red. She wears a simple high-waisted white muslin dress, cut low, with short sleeves. A golden yellow shawl is thrown over her right shoulder. Her auburn hair is in curls on her forehead, and on her head is a turban of white lace, behind which appears a large column which fills two-thirds of the background, and around this is draped a mauve curtain with short gold fringe. In the distance is a cool blue sky.

At Mrs. Bartlett's death the portrait became the property of her husband, and from then on its history is identical with that of the companion picture of Doctor Thomas Bartlett. It is now owned by Miss Minna Bartlett Hall of Longwood, Brookline, Massachusetts.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 22.

At the Boston Athenæum, in 1857, by Mrs. Joseph Hall.

At Copley Hall, Boston, in 1896.

[*Illustrated*]

MRS. EBENEZER BATTELLE

1753-1815

ANNA, daughter of Thomas and Ann (Hunt) Durant of Boston and St. Croix, West Indies, and a cousin of Mrs. Andrew Ritchie (q.v.). She married in 1775 Colonel Ebenezer Battelle (1754-1818) of Dedham, Massachusetts, and in 1781 they moved to Boston, where the remainder of Mrs. Battelle's life was spent. Her husband became one of the first settlers of Ohio, removing in 1788 to Marietta and later to Newport, Ohio, where he died. Mrs. Battelle late in 1814 in the hope that the sea-trip would restore her failing health, went to St. Croix to visit her sons, but she died on the return voyage in the following spring, and was buried at sea.

Boston, 1810. Panel, $31\frac{5}{8} \times 25\frac{1}{2}$ inches. She is shown life-size, half-length, seated, and turned three-quarters left, in an armchair upholstered in red, with her hazel eyes to the spectator. She wears a house dress of steel-colored silk with a green tinge, with long sleeves which have a scalloped edge at the wrist, and a scalloped cuff about the upper arm. It is cut low with a high waist, and filled in with white lace, and on her breast is fastened a small topaz pin. About her neck is a wide double ruffle of white lace, and on her head is a large mob cap of white muslin trimmed with white lace which conceals her hair except for a few brown ringlets. Her arms rest upon the upholstered arms of the chair, and in her hands she holds open the letter addressed "Mrs. Anna Battelle, Boston," from her son in the West Indies, authorizing the painting of the portrait. Her coloring is brilliant and her pleasant face expresses contentment. The background is plain and dark.

The portrait was ordered and paid for by Mrs. Battelle's son Cornelius, living in St. Croix, and was painted at the home of Mrs. Battelle's daughter Nancy, Mrs. Michael Smith (1783-1863), in Boston, with whom Mrs. Battelle lived. At Mrs. Battelle's death it was inherited by Mrs. Smith, and at her death it passed to her daughter, Louisa Smith (1806-1886) of Boston, and then to her sister, Elizabeth Smith (1808-1891), wife of James Tolman of Boston. When Mrs. Tolman died the portrait became the property of her daughter, Miss Harriet Smith Tolman

MRS. EBENEZER BATTELLE

(1846–1922) of Boston, who bequeathed it to the Museum of Fine Arts, Boston.

Until 1918, the portrait had never been exhibited, and had never been out of Boston, and in that year it was placed on loan at the Museum of Fine Arts, Boston.

ENGRAVED, on steel, by Charles B. Hall;
oval within a rectangle, $4\frac{3}{4} \times 3\frac{1}{8}$ inches.
Not listed in Mason.

A copy, made about 1830, is owned by a
great-grandson, James Pike Tolman,

Esq., of West Newton, Massachusetts.

Two small copies, made about 1860 by a
Miss Simpson, are owned by descendants
living in Ohio, from one of which the en-
graving by Hall was made.

[*Illustrated*]

•(68)•

MRS. NICHOLAS BAYARD

NICHOLAS BAYARD lived on a farm about a mile from the compact part of New York. His wife was, according to Mason, a handsome woman and “probably Stuart’s sitter.”

•(69)•

WILLIAM BAYARD

1759–1827

ASON of Colonel William Bayard of Castle Point, New Jersey, and New York City, who was one of the loyalists mentioned by name in the Act of Attainder of 1784; he and his entire family, excepting young William Bayard, thereupon left New York and never returned. All the family property was confiscated. In 1782 William Bayard married Elizabeth, daughter of Samuel Cornell of New York, who had gone to Newberne, North Carolina. At the outbreak of the Revolution Mr. Cornell was obliged to leave North Carolina and come under English protection to New York. William Bayard formed a partnership with

WILLIAM BAYARD

Herman LeRoy, who married another daughter of Samuel Cornell, and started the business house of LeRoy, Bayard & Company, which was for many years one of the best known concerns of New York City.

New York, c. 1794. Canvas, 36 x 28 inches. He is shown seated, three-quarters to the left, with his blue eyes to the spectator, at a table covered with a crimson cloth. On the table, sketched in with a few strokes of the brush, is an inkstand into which a quill pen is thrust. Both of his hands rest on the table, the right hand holding an open letter and resting on the left. (It is interesting to note that the hands, exquisitely painted, are in the same position as the hands of General Gates holding the hilt of his sword, in his portrait by Gilbert Stuart.) He wears an apple-green coat with a high double collar, a double-breasted waistcoat of cream silk damask, a white neckcloth and shirt ruffle of very fine linen edged with lawn; ruffles are also seen at the wrists where the last two buttons of the coat sleeve are unbuttoned. His hair, slightly parted in the middle, is powdered and tied in a queue bow. In the background is a draped crimson curtain, folded back at the left.

The portrait was inherited by his daughter, Mrs. Duncan P. Campbell, and at her death became the property of her children, who by successive wills left it to Maria L. Campbell, the youngest and only surviving child. In 1912 the portrait was inherited by the present owner, Howard Townsend, Esq., of New York City, great-grandson of the subject.

EXHIBITED at Metropolitan Museum of Art, New York City, in 1924 and 1925.
Not listed in Mason.

[*Illustrated*]

•(70)•

DOCTOR RICHARD BAYLEY

1745-1801

BORN in Fairfield, Connecticut. He studied medicine in London and settled in New York in 1772. Visited London in 1775 and returned in 1776 to New York as surgeon in British army under Sir William Howe. From 1777 to his death practised medicine in New

DOCTOR RICHARD BAYLEY

York and gave lectures on surgery. Appointed first professor of anatomy in 1792 at Columbia College, and in 1793 was made professor of surgery. He published "A View of the Croup," "Letters from the Health Office," "Angina Tracheatis," and in 1796, in a treatise on yellow fever, he proved its local origin, repudiating the theory of contagion.

I have been unable to find the original portrait.

A copy, 21 1/2 x 18 inches, by J. H. Lazarus, was presented by Doctor Bayley's grandson, Right Reverend J. Roosevelt Bayley, to the New York Historical Society, July 4, 1864.

Not listed in Mason.

·(71)·

MISS CLEMENTINA BEACH

1774-1855

SHE was a daughter of William and Hannah (Prothero) Beach of Bristol, England. She came to America with her parents near the end of the eighteenth century and settled in Gloucester, Massachusetts. About 1800, in company with Miss Judith Foster, Miss Beach opened, in Dorchester, Massachusetts, a select boarding-school for young ladies, which soon became popular, and was continued until about 1840. During the last years of her life Miss Beach lived at Hingham, Massachusetts, and died there. One of her pupils, many years later, spoke of her as a woman of much beauty and dignity, very gifted, and of great executive ability. She studied painting under Stuart and in addition to painting portraits of several of her pupils, copied her own portrait by Stuart. This copy was destroyed in 1889.

Boston, c. 1824. Panel (s), 26 x 21 inches. Miss Beach is represented, bust size, as a woman of about fifty years of age, turned three-quarters left, with her large

MISS CLEMENTINA BEACH

gray-blue eyes directed to the spectator. She is dressed in a white satin Empire gown, cut low, with full sleeves, with a yoke of diaphanous material outlined with lace insertion about one-half inch wide. A folded belt of white satin confines the high waist and is finished in front with a white satin bow. The collar is formed of three falls of white lace about the throat, and over her right shoulder hangs the end of a cashmere shawl or scarf. The hair, of medium brown tinged with reddish-gold, is curled on her forehead and temples, parted slightly to the left side, brought low on the forehead, and drawn high on the right side of the temples and over her left ear with small pearl combs. Her back hair is curled and drawn high on the head, where it forms a shower of curls. Her complexion is fair and rosy. The background is plain and of olive tones.

Her portrait, passing through the ownership of various family connections, successively in Hingham, Gloucester, Nebraska City, Nebraska, Lenni Mills, Pennsylvania, and Fort Worth, Texas, was sold in December, 1909, to its present owner, the Fort Worth Art Association, Fort Worth, Texas, where it forms a part of the permanent art collection, and hangs in the museum in the Carnegie Public Library Building.

REPRODUCED, in half-tone, in "American Pictures and their Painters," by Lorinda M. Bryant, 1920, facing page 32.

[*Illustrated*]

•(72)•

STEPHEN BEAN

A LAWYER of Boston. In 1808 he married Susan Hubbart.

Boston, c. 1810. Bust, three-quarters to the left, with his eyes to the spectator. He wears a high-collared coat, a white standing collar, neckcloth and ruffled shirt. His hair is rather disheveled. The plain background is dark.

Owned by his great-grandnephew, F. W. Buck, Esq., of Aurora, Colorado.

This is probably the portrait referred to on page 136 of Mason, under "——— Bean."

•(73)•

DEAN BEATSON

ERRONEOUSLY called "Butson" by Mason.

Painted in Ireland.

•(74)•

EARL OF BECTIVE

1724-1795

THOMAS TAYLOUR, son of Sir Thomas, first Baronet, and his wife Anne Cotton. He married in 1754 Jane, daughter of the Right Honorable Hercules Langford Rowley. (Their daughter, Lady Henrietta Taylour, married in 1791 Chambré Brabazon Ponsonby (q.v.)). Created Baron Headfort in the peerage of Ireland in 1760; in 1762 Viscount Headfort; and in 1766 advanced to an Earldom, as Earl of Bective. He was succeeded by his eldest son, Thomas, who in 1800 was created Marqués of Headfort.

Owned by T. B. Ponsonby, Esq., Kilcooley Abbey, County Tipperary, Ireland.
Not listed in Mason. Listed in Strickland as by Stuart.

•(75)•

JUDGE EGBERT BENSON

1746-1833

BORN in New York City. Graduated from Kings (Columbia) College in 1765 and rapidly gained distinction as a lawyer. Was a member of the revolutionary committee of safety and in 1777 became

attorney-general of the state, being the first to hold the office, and served until 1789. In 1777, also, he became a member of the first state legislature. Was a member of the Continental Congress, 1784-88, 1789-93, and 1813-15. From 1794 to 1802 he was judge of the State Supreme Court, and in 1802 was appointed judge of the United States Circuit Court. He was a regent of the University of New York from 1789 to 1802, and from 1817 to 1820 was the first president of the New York Historical Society. In 1808 Harvard University conferred upon him the degree of LL.D., and in 1811 he received the same degree from Dartmouth College.

New York, c. 1794. Canvas, 30½ x 25½ inches. Bust portrait, turned three-quarters to the left, with his gray eyes directed toward the spectator. His hair is powdered and he wears a high-collared black coat, a white neckcloth and finely pleated ruffled shirt. Plain background of dark red.

The portrait was in the possession of the Honorable John Jay (q.v.), who left it to his second son, William Jay (1789-1858), from whom it passed to his son, John Jay (1817-1894), who in turn left it to his son, Colonel William Jay (1841-1915), who bequeathed it to his daughter, Mrs. Arthur Iselin, of Bedford House, Katonah, New York.

EXHIBITED—

At the Loan Exhibition of Historical Portraits held in New York during the Centennial Celebration of the Inauguration of Washington, 1889, No. 65, loaned by John Jay.

At a Loan Exhibition at the American Art Galleries, New York City, 1903, loaned by Colonel William Jay.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 123.

[*Illustrated*]

•(76)•

JUDGE EGBERT BENSON

1746-1833

Boston, c. 1805. Panel (s), 28½ x 24½ inches. Judge Benson is seated three-quarters left, in an armchair upholstered in dark red, and with his light blue eyes directed to the spectator. His complexion is florid, and his hair white. He wears a

JUDGE EGBERT BENSON

high-collared black coat and black waistcoat, white cravat and ruffled shirt frill. His left arm rests upon the arm of his chair, and his left hand, partly closed, lies on his lap. His right hand is not shown. The background is plain and of brownish-gray tones.

His portrait was presented to the New York Historical Society, of which Judge Benson was the first president, by Robert Benson, Jr.

ENGRAVED by Chas. Burt, on steel, vignette,
1869.

ETCHED by H. B. Hall, 1872.

REPRODUCED—

In photogravure, in Mason's "Life and
Works of Gilbert Stuart," 1879, facing
page 25.

In Bowen's "Centennial of Washington's

Inauguration," 1892, facing page 123.

In half-tone, in *The New York Historical
Society Quarterly Bulletin*, October, 1919,
Vol. III, No. 3, page 98.

In half-tone, in "Early American Painters,"
by John Hill Morgan, 1921, page 31.

A copy, by John Wesley Jarvis, is owned by
the New York Historical Society.

[Illustrated]

•(77)•

RIGHT HONORABLE JOHN BERESFORD

1738-1805

THE second son of Marcus, first Earl of Tyrone, and Lady Catherine Baroness de la Poer. He was educated at Kilkenny and at Trinity College, Dublin, from where he was graduated in 1757, and called to the bar in 1790. In 1760 he married Constantia Ligondes of Auvergne, and in the same year, on the death of George II, he was elected to the Irish Parliament for Waterford. In 1768 he was appointed Privy Councillor and two years later one of the Commissioners of Revenue. His first wife having died in 1772, he married in 1774 Barbara Montgomery, daughter of Sir William Montgomery, one of the three beautiful sisters painted by Sir Joshua Reynolds in his celebrated picture, "The Graces Decorating Hymen," bequeathed to the London

RIGHT HONORABLE JOHN BERESFORD

National Gallery in 1837. Mrs. Beresford (d. 1788) was also painted by Romney. In 1780 Beresford became First Commissioner of Revenue and succeeded in obtaining an immense influence in Irish politics; he was in a sense "the power behind the throne." The Lord Lieutenant for the time being was the de facto ruler of Ireland, but Beresford's was the brain that planned improvements and watched that they were carried out. He enjoyed the confidence of William Pitt, Prime Minister of England, and in 1786 was appointed Privy Councillor of England. Beresford was one of the leading advocates for the union of the two countries in parliamentary matters. His "Correspondence," which was almost exclusively political, was published in 1854.

Dublin, c. 1790. Canvas, 30 x 25 inches. He is shown three-quarters right, with his gray-blue eyes directed to the spectator, seated in an armchair upholstered in brown figured cloth with brass-headed nails. His right hand, holding an open letter, is resting on a brown table on which may be seen a leather-bound book. He wears a snuff-colored coat with brass buttons, a yellowish-buff waistcoat with small brass buttons, and a white neckcloth. His wig is curly and light brown. The background is of plain warm brown tones.

The portrait was inherited by his brother, the Honorable and Reverend William Beresford (1743-1819), Archbishop of Trani, created in 1812 Baron Decies, and sold by his descendant, John Graham Hope Horsley-Beresford, fifth Baron Decies, in 1920, to Messrs. Lewis & Simmons, New York City.

ENGRAVED—

In mezzotint, reversed, by Charles H. Hodges, 1790, 13 x 10¾ inches. Three states.

In line, by William Sharp (most likely after Hodges's mezzotint, but facing to right

and with table and hand omitted), published March 25, 1796, 11½ x 9 inches. REPRODUCED, in half-tone, in *Art News*, New York, November 20, 1920.

Not listed in Mason.

Listed in Strickland, after the engraving by Hodges.

[*Illustrated*]

DOCTOR GEORGE BETHUNE

Born 1769

A SON of George and Mary (Faneuil) Bethune of Boston and a brother of Mrs. William Hunt (q.v.). In 1810 he married Mary Amory (q.v.).

Boston, c. 1820. Panel, $27 \times 21\frac{5}{8}$ inches. Bust portrait, turned half-way to the right. His brown hair, a little gray on the temples and sidewhiskers, is curly, and a smile seems to hover on his genial face and in his brown eyes, which are directed to the spectator. He wears a dark blue coat, a white waistcoat and neckcloth. The back of his chair is seen by his left shoulder and the plain background is of neutral gray tones.

In the '80s, at a family sale of the effects of his son, Doctor George Amory Bethune (1812-1886), the portrait was purchased by Doctor Faneuil D. Weisse of New York City, who bequeathed it to his son, the present owner, Doctor Faneuil S. Weisse, of New York City.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 176.

At the Museum of Art, Brooklyn, New York, from 1919 to the present date.

[*Illustrated*]

MRS. GEORGE BETHUNE

1773-1844

MARY AMORY, daughter of John and Catherine (Greene) Amory of Boston and a sister of Mrs. John McLean (q.v.). In 1810 she married George Bethune (q.v.).

Boston, 1819. Panel, $27\frac{1}{8} \times 21\frac{3}{4}$ inches. Half-length, seated three-quarters to the left with her gray eyes directed to the spectator. Her dark brown hair is

MRS. GEORGE BETHUNE

dressed on top of her head with soft curls on her temples and in front of her ears. She wears a black velvet dress with a triple bertha of white lace at the V-shaped neck. A red shawl with a wide colored border is draped around her shoulders, completely concealing her arms. The plain background at the left is a light greenish-gray, shaded to a much darker tone at the right.

The portrait is owned by Mrs. Arthur Lyman, of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 177.

At "Loan Collection of Portraits of Fair Women," at Copley Hall, Boston, March 11-31, 1895.

[*Illustrated*]

•(80)•

ANNE LOUISA BINGHAM

1782-1848

THE older daughter of William Bingham (q.v.) and Anne (Willing) Bingham (q.v.). She married, in 1798, Alexander Baring (1774-1848), who in 1835 was created Baron Ashburton.

London, 1784. Canvas, 17 $\frac{1}{4}$ x 18 inches. This is the third section of the large canvas of the Bingham family, that was cut into three parts. (For fuller description see "Mrs. William Bingham and her daughter Maria Matilda".) Mason, page 138, gives the following description: "She was standing in the foreground with uncovered neck, over which her hair was flowing, and had on a broad-brimmed hat. As she pulled at her mother's dress, and looked for a recognition, she plainly showed that she was jealous of the attention bestowed on the baby."

In the possession of Alexander Grant, Esq., of Rome, Italy, who inherited it from his mother, Mary Clymer, a granddaughter of Mrs. Henry Clymer (q.v.), who was a sister of Mrs. William Bingham.

[*Illustrated*]

WILLIAM BINGHAM

1751-1804

A SON of William and Mary (Stamper) Bingham of Philadelphia. He was graduated from the University of Pennsylvania in 1768. In 1770 he was appointed British Consul at St. Pierre, Martinique, and at the outbreak of the Revolutionary War was made agent of the Continental Congress at Martinique, until 1780, when he returned to Philadelphia. In that same year he married Anne Willing (q.v.) of Philadelphia. He was elected a member of the American Philosophical Society in 1787 and of the Continental Congress in 1787-88. In 1790 he was a member of the Pennsylvania House of Representatives and Speaker in 1791. Elected to the U. S. Senate in 1795, and for a time President of that body. He died at Bath, England.

London, 1784. Canvas, 17 x 17 inches. This is a section of the family portrait of Mr. and Mrs. Bingham and two of their little daughters. (For fuller description of group portrait, see "Mrs. William Bingham and her daughter Maria Matilda").

Head and shoulders turned three-quarters to the right. He wears a scarlet hunting coat and white neckcloth, and his powdered hair is tied in a bow. His genial face, with its smiling dark eyes, is ruddy.

In the possession of the Marquise de Bryas, 37 Avenue Montaigne, Paris, a grandniece of Mrs. Bingham.

[*Illustrated*]

WILLIAM BINGHAM

1751-1804

Philadelphia, c. 1795. Canvas, 30 x 25 inches. A half-length portrait, with the body turned slightly to the left, while the head is three-quarters to the right. He wears a scarlet hunting coat with horn buttons and a velvet collar; a double-

WILLIAM BINGHAM

breasted damask waistcoat with buttons of the same material; a white neckcloth, bow tie and ruffle. Ruffles are also seen at the wrists. His hair is powdered. He is leaning on his elbows with his two hands clasped, holding a hunting crop in his left hand. The background is plain.

This portrait belonged to William Bingham's sister, who married, as his second wife, the Reverend Doctor Blackwell. It later came into the possession of Thomas Balch, who bequeathed it to his sons, Messrs. Thomas Willing Balch and Edwin Swift Balch of Philadelphia, the present owners.

EXHIBITED at the Centennial Loan Exhibition, Philadelphia, 1875, by Mrs. Thomas Balch.
ENGRAVED by A. H. Ritchie.

[*Illustrated*]

·(83)·

MRS. WILLIAM BINGHAM

1764-1801

ANNE WILLING, daughter of Thomas (q.v.) and Ann (McCall) Willing of Philadelphia. In 1870 she married William Bingham (q.v.) of Philadelphia. It is evident that this young woman, who drew around her the best and brightest men of her day, possessed a charm beyond and above her great beauty. Washington, that wonderfully accurate reader of character, admired her, and John Jay, who was so happy in his own matrimonial choice, wrote to Mr. Bingham at the time of his marriage: "It gave me very sensible satisfaction to hear that you had made so judicious a choice." Thomas Jefferson, who first met her in Paris, was a warm admirer of the Philadelphia beauty, with whom he afterwards corresponded. Mrs. Bingham had a full-length portrait of Washington painted by Stuart for the Marquess of Landsdowne. In a graceful letter in which the English nobleman acknowledges the receipt of the portrait, he says that he considers the gift "a very magnificent

compliment," whose value is enhanced by the respect he feels for Mr. and Mrs. Bingham. Her sisters, Mrs. William Jackson, Mrs. Henry Clymer, Mrs. Thomas Willing Francis and Mrs. Richard Peters, were also painted by Stuart.

London, 1784. Canvas, 19 x 15 inches. This is an unfinished portrait, probably a sketch for her head in the large and also unfinished family group of the Bingham. She is turned three-quarters to the left, with her brown eyes looking down toward the left of the spectator. The hair is only sketched in.

The portrait was owned in 1855 by Joshua Francis Fisher of Philadelphia, a great grandson of the subject, and is now owned by his son, George Harrison Fisher, Esq., of Philadelphia.

EXHIBITED at Loan Exhibition of Historical Portraits, December 1, 1887, to January 15, 1888, held at the Pennsylvania Academy of the Fine Arts, Philadelphia.

ENGRAVED, reversed, with body added and with additions to foreground and background, for Griswold's "Republican Court," 1855, facing page 253.

[*Illustrated*]

•(84)•

MRS. WILLIAM BINGHAM

1764-1801

AND HER DAUGHTER MARIA MATILDA

1783-1852

MRS. BINGHAM'S second daughter Maria Matilda was about ten months old when Stuart painted this portrait. While very young she eloped and married James Alexandre, Comte de Tilly, from whom she was soon divorced. She married, second, in 1802, Henry Baring (1777-1848), brother of her sister's husband, by whom she had five children. She was also divorced from him and married, as a third husband, the Marquis du Blaisel.

London, 1784. Canvas, 36 x 36 inches. This portrait of Mrs. Bingham and Maria Matilda was originally part of a group picture which included four figures:

Mrs. Bingham, the central figure, standing by a horse on which she held her baby daughter Maria Matilda while looking at the older daughter, Anne Louise, standing at the left (the figure of the horse being simply blocked in with a few lines and unrecognizable), and the figure of Mr. Bingham in the foreground, holding the horse's bridle. The group was never finished owing, it is said, to Stuart taking offense at some directions Mrs. Bingham wished him to follow in the arrangement of the picture. It was brought over to America, but was little cared for, and Mrs. Bingham gave it to her brother-in-law, Henry Clymer, who finally consulted Sully, who advised cutting away some of the canvas and dividing it into three pictures. This was done under Sully's supervision.

This section shows Mrs. Bingham standing at the left apparently holding up her baby, who is seen at the extreme right of the picture sitting on the horse, with a trunk of a tree at her back. Mrs. Bingham is turned away from her little daughter looking towards the left, her profile being seen. The heads of the two figures are the only parts that seem at all finished, and they are exquisitely painted. The graceful figure and the delicate beauty of the mother with her dark auburn hair hanging down in long curls onto her left shoulder, her flowing white dress gathered in at the waist, and the baby, also in white, with a tight-fitting bonnet and bib, looking rather forlorn and gazing appealingly at her mother, make a very charming picture, despite the drab unfinished background.

In the possession of the Marquise de Bryas, 37 Avenue Montaigne, Paris, a grandniece of Mrs. Bingham.

REPRODUCED, in half-tone, in "Salons Colonial and Republican," by Anne H. Wharton, 1900, facing page 140.

[*Illustrated*]

·(85)·

MRS. WILLIAM BINGHAM

· 1764-1801

Philadelphia, c. 1795. Canvas, 29 x 23 $\frac{7}{8}$ inches. She is seated, three-quarters left, in a high-backed gilt Empire armchair upholstered in red, at a table covered with a red cloth, on which lies a sheet of paper. Her brown eyes are directed to the spectator, and her curly light brown hair is worn low on her forehead, and in it are some small pink roses. She wears a short-sleeved black velvet gown, the sleeves terminating with a grayish-white lawn, caught up with a small jewelled pin, and

MRS. WILLIAM BINGHAM

the low-cut V-shaped neck is edged with similar grayish-white lawn, arranged like a *fichu*. She wears a jewelled earring, and at her waist hangs a large oval gold pendant, suspended by a small gold chain which disappears in the folds of the *fichu*. The fingers of the left hand rest lightly upon an upright book, bound in brown leather, which stands upon her lap. On the book is a red title-label with "VOYAGES EN SYRIE" stamped in gold upon it. The background is plain and dark.

Inherited by her niece, Mrs. James A. Bayard, who bequeathed the portrait to her son, Thomas Francis Bayard. At his death it passed to his daughter, Mrs. S. D. Warren of Boston, who bequeathed it to the present owner, her daughter, Mrs. J. Gardner Bradley of Boston.

NOTE: Mrs. Warren had the portrait taken to the Boston Museum of Fine Arts to be cleaned, at which time it was discovered

that a wig had been added over the hair painted by Stuart. This wig was removed.

•(86)•

HONORABLE HORACE BINNEY

1780-1875

ASON of Dr. Barnabas and Mary (Woodrow) Binney of Philadelphia. He was graduated from Harvard College in 1797, admitted to the Philadelphia bar in 1800 and became one of the most prominent lawyers of the country. He obtained his LL.D., Harvard, in 1827. He was a member of the American Philosophical Society; of the Massachusetts Historical Society, and a Fellow of the American Academy.

Philadelphia, 1800. Panel, 28 x 24 inches. He is shown three-quarters to the left, with his blue eyes directed to the spectator, seated on an upholstered chair, holding a large leather-bound volume, with the index finger of his right hand thrust among its leaves. His complexion is fresh and his hair light brown. He wears a maroon-colored coat with a white neckcloth and lace ruffle. The background is of neutral gray tones. It is said of this portrait that a friend of Mr. Binney's criticized the painting, pointing out that the buttons were on the wrong side of the coat. With some hesitancy Mr. Binney mentioned it to Stuart. "Is that

HONORABLE HORACE BINNEY

so? Well, thank God I am no tailor." Taking up his pencil, with a sudden stroke he drew the lapel to the collar of the coat. "Now," said he, "it is a double-breasted coat, and all is right—only the buttons on the other side not being seen."

The portrait was inherited by his daughter, Susan Binney of Philadelphia. She bequeathed it to her nephew, the Reverend John Binney, son of her eldest brother, who left it to his son, Doctor Horace Binney of Boston, the present owner.

REPRODUCED, in photogravure, in Mason's "Life and Works of Gilbert Stuart," 1879, facing page 51.

[*Illustrated*]

·(87)·

MARY BINNEY

1786-1824

MARY BINNEY was a daughter of Doctor Barnabas and Mary (Woodrow) Binney of Philadelphia, and sister of Horace Binney (q.v.). In 1816 she married Lucius Manlius Sargent (1786-1867) of Boston.

Washington, c. 1805. Panel, $28\frac{3}{8} \times 22\frac{3}{4}$ inches. Half-length, turned three-quarters to the right, with her eyes directed to the spectator. Her smooth hair is very plainly dressed with curls on her forehead. She wears a square-cut, light silk dress edged with a narrow tulle ruffle. A dark shawl with a colored border is draped over her left shoulder and around her right arm. The background is plain.

This portrait was inherited by her sister, Susan Binney (died 1849), wife of John William Wallace of Philadelphia, who gave it as a great treasure to her nephew, Horace Binney Sargent (1821-1908) of Salem, Massachusetts, and Santa Barbara, California, a son of the subject. From him it passed to his widow, and at her death to their daughter, Elizabeth Hazard Sargent (1850-1920), wife of Lieutenant-Commander Bowman Hendry McCalla (1844-1910) of Washington, District of Columbia. The portrait is now owned by her daughter, Mrs. Elizabeth Sargent Miller.

EXHIBITED at Copley Hall, Boston, March 11-31, 1895, at "Loan Collection of Portraits of Women."

[*Illustrated*]

MRS. SAMUEL BLODGET

1772-1837

REBECCA, daughter of the Reverend William and Rebecca (Moore) Smith of Philadelphia. It is said that she was one of the most admired beauties that ever adorned the drawing rooms of Philadelphia and as much distinguished by sprightliness and wit as by personal comeliness. In 1792 she married Samuel Blodget, Junior (1755-1814) of Woburn, Massachusetts, Washington, District of Columbia, and afterwards Philadelphia, Pennsylvania.

Philadelphia, c. 1798.* Canvas, 28 x 22 inches. This unfinished picture, with almost no color, shows her, bust, three-quarters left, her eyes directed to the spectator. She wears a cap tinged with burnt sienna and a touch of white, and tied underneath her chin, with her light golden brown hair showing at her ears. Her bust is merely indicated by a background and appears to be the bare canvas, aged. The background is made up of umber with a touch of blue.

This portrait was owned in 1879 by Henry C. Carey of Philadelphia, who bequeathed it to the Pennsylvania Academy of the Fine Arts, Philadelphia, having inherited it from his brother, Edward L. Carey.

EXHIBITED—

During the Centennial Exposition, at the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1876.

At the "Loan Exhibition of Historical Portraits," at the Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888.

ENGRAVED, in vignette, by John Cheney:

1. The Gift—1845, on engraved title-page.
2. The Gift—1845, on engraved title-page with "G. Stuart-J. Cheney" added.
3. Griswold's "The Female Poets of America," 1849, on engraved title-page, "G. Stuart-J. Cheney."

(Oval, within a rectangle), by John Sartain in 1880, for "Life and Correspondence of the Rev. William Smith, D.D.," by Horace Wemyss Smith. This engraving also in the *Pennsylvania Magazine of History and Biography*, 1880, Vol. IV, page 382.

REPRODUCED, in half-tone, in E. T. Sales' "Old Time Belles and Cavaliers," 1912, facing page 216.

* I have dated this picture c. 1798 because I think it much more likely to have been painted in Philadelphia rather than in 1806 when Stuart was in Boston.

[Illustrated—See frontispiece]

•(89)•

MRS. SAMUEL BLODGET

1772-1837

AND DAUGHTER

MRS. BLODGET is painted with her child, Elinor Matilda (1797-1833) who, in 1810, at the age of thirteen, married Abel Lincoln of Massachusetts, and, secondly, in 1823, Richard Penn Smith (1799-1854), her first cousin, a dramatist and writer.

Philadelphia, c. 1800. Canvas, 22 x 20 inches. Two unfinished heads which have been cut out of a larger canvas.

This portrait was presented in 1838 to the Artist's Fund Society of Philadelphia by Isaac P. Davis of Boston. Deposited by the Artists' Fund Society of Philadelphia with the Pennsylvania Academy of the Fine Arts in 1885 and returned to the Society in 1907. The present seat of this Society is unknown.

EXHIBITED at "Exhibition of Historical Portraits," December, 1887, to January

15, 1888, held at the Pennsylvania Academy of the Fine Arts, Philadelphia.

•(90)•

JEROME BONAPARTE

1784-1860

YOUNGEST and favorite brother of Napoleon I. He entered the Navy in 1800, and in 1803, during a visit to the United States, married Elizabeth Patterson (q.v.) of Baltimore, without the consent of his family. Napoleon declared the marriage null and recalled him. In 1806 he was promoted to Rear Admiral and in the same year transferred to the Army, becoming a General of Brigade. In 1807 his Corps gained some successes in Silesia, and in July of that year Napoleon

JEROME BONAPARTE

placed him on the throne of the new kingdom of Westphalia. In 1807 he married the Princess Catherine of Württemberg and reigned until the expulsion of the French from Germany in 1813. At Napoleon's return from Elba, Jerome joined him and commanded a division at Waterloo. After living in exile at Trieste, Rome and Lausanne, he returned to Paris in 1847 and became Field Marshal in 1850.

Washington, 1804. Canvas, $28\frac{1}{4} \times 23\frac{1}{2}$ inches. This unfinished bust portrait shows him three-quarters right, with his brown eyes directed to the spectator. He wears a powdered wig and white neckcloth. A gold epaulette is suggested on his right shoulder, and there are indications of a white ruffle and black coat. The background is of tones of brown with splashes of brownish-yellow in the lower right corner. On the back of the canvas is the inscription: "JEROME NAPOLEON Frère du grand NAPOLEON: L'An 1804 G. Stuart. Pinxt."

This portrait, the only one Stuart painted of Jerome Bonaparte, was in the Bonaparte family for four generations. From Mrs. Elizabeth Patterson Bonaparte it passed to her son, Jerome Napoleon Bonaparte (1805-1870). He left it to his son, Jerome Napoleon Bonaparte (1832-1883) of Baltimore, and the latter to his son, Jerome Napoleon Bonaparte, who sold the picture in 1920 to Mr. August Franzen of New York. Early in 1925 it was sold, through M. Knoedler & Co., New York, to Mrs. E. H. Harriman, Arden House, Harriman, New York.

EXHIBITED at the Maryland Historical Society, Baltimore, Maryland.

ENGRAVED—

On wood, for *Scribner's Monthly*, 1875,

Vol. 10, page 3; 1879, Vol. 18, page 388.
The same woodcut in Sale's "Old Time Belles and Cavaliers," 1912, page 264.

[Illustrated]

•(91)•

MADAME JEROME BONAPARTE

1785-1879

ELIZABETH PATTERSON, born in Baltimore, was the daughter of William Patterson (q.v.) and his wife Dorothy Spear. At a ball given at the home of Samuel Chase in the autumn of 1803 Jerome Bona-

MADAME JEROME BONAPARTE

parte (q.v.) met and fell in love with her, but her father, foreseeing that the marriage would meet with the disapproval of Napoleon Bonaparte, at that time First Consul, sent his daughter to Virginia. Correspondence was carried on between the pair, however, and finally, on December 24, 1803, all the legal formalities carefully complied with, Jerome and Elizabeth were married in state by Archbishop Carroll at Baltimore; but Napoleon remained obdurate and Jerome Bonaparte was sent for. The youthful pair sailed in March, 1805, only to find that Elizabeth was not allowed to land. She finally sought refuge in England, where her son, Jerome Napoleon Bonaparte, was born July 7, 1805. Jerome Bonaparte, the husband, was finally prevailed upon to divorce his wife. Elizabeth Patterson Bonaparte tried every means to maintain the legality of her marriage, and when Napoleon III came to the throne a formal trial was granted her, and the councils decreed that her son was entitled to the name of Bonaparte, but could not be considered a member of the Imperial family. Elizabeth Patterson Bonaparte was a woman of great beauty and force of character, retaining to the last her brilliant conversational powers.

Washington, 1804. Canvas, 28 x 24 inches. In this very beautiful picture, Stuart painted the head and shoulders of Madame Jerome Bonaparte in three different positions. In the center she is shown full-face, with her soft hazel eyes directed to the spectator. Her auburn hair is dressed in a simple manner with curls on her forehead and in front of her ears. Over her right shoulder a second head is seen peeping, bent slightly towards the left, with eyes turned to the spectator. At the right of the canvas a third head is seen in profile, the left side of the face with its charming *contour* turned to the spectator. The flesh tints of this painting are exquisite and the colors of the scumbled background range from a rich dark brown at the outer edge to a lighter shade towards the center where tints of lavender may be seen as it turns into a soft gray.

This portrait, first owned by Madame Jerome Bonaparte's father, William Patterson, was inherited by her and remained in her possession all her life, although she allowed the Maryland Historical Society of Baltimore to keep it in their rooms

MADAME JEROME BONAPARTE

for many years. Her only child, Jerome Napoleon Bonaparte, having died in 1870, it passed to her eldest grandson, Jerome Napoleon Bonaparte (1830-1893), who left it to his daughter, Louisa Eugenie Bonaparte, who, in 1923, bequeathed it to her husband, the present owner, Count Adam de Moltke-Hintfeldt of Denmark and Paris, France.

ENGRAVED, on wood, for *Scribner's Monthly*, 1875, Vol. 10, page 1, 1879; Vol. 18, page 385.

REPRODUCED—

In photogravure, in Mason's "The Life and Works of Gilbert Stuart," 1879, facing page 67.

In half-tone, in E. T. Sale's "Old Time Belles and Cavaliers," 1912, facing page 262.

In half-tone, in "The Diary of James Gallatin," edited by Count Gallatin, 1916, facing page 144.

[Illustrated]

•(92)•

NATHAN BOND

1752-1816

A SON of Abijah Bond of Concord, Massachusetts. He was graduated from Harvard College in 1772, after which he studied for the ministry. His poor health, however, made it necessary for him to adopt a more active life and he became a merchant. In 1783 he married Joanna Sigourney (q.v.), the widow of Herman Doane of Boston.

Boston, 1815. Panel, 25 x 21 inches. Bust, three-quarters to the left. His hair and his eyes are dark brown, and a hectic flush is seen on his cheek. He wears a black coat and a large wide neckcloth. Plain dark background.

His portrait and that of his wife were inherited by their son, George Bond, and then by his son, George William Bond (1811-1892), who bequeathed them to the Museum of Fine Arts in Boston with the proviso that if his grandson, Alfred Hindekoper Bond, married they were to go to him. Alfred Hindekoper Bond of New York City married in 1896 and came into possession of the two portraits.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 61.

[Illustrated]

MRS. NATHAN BOND

1750-1828

JOANNA SIGOURNEY, a daughter of Daniel and Joanna (Tilston) Sigourney of Boston. She married, first, Herman Doane, mariner, of Boston, who was lost at sea in 1778. In 1783 she married Nathan Bond (q.v.).

Boston, 1815. Panel, 25 x 21 inches. Bust portrait, turned three-quarters to the right. Her eyes and hair are dark brown. She is dressed in a black dress with a white lace *fichu* and a white lace cap with a broad black ribbon. Plain dark background.

This portrait is owned by Alfred Hindekoper Bond, Esq., of New York City, its history being the same as that of Stuart's portrait of Nathan Bond.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 60.

At "Loan Collection of Portraits of Wo-

men" at Copley Hall, March 11 to 31, 1895. The date of painting given in catalogue as 1818.

[*Illustrated*]

PHINEAS BOND

1749-1815

ASON of Phineas and Williamina (Moore) Bond. He was the first British representative to come to this country as Consul for the Middle Colonies at Philadelphia.

London, c. 1775-80. Canvas, 30 x 25 inches. Bust portrait, turned three-quarters to the left, with his brown eyes directed to the spectator. He wears a black coat, white neckcloth, bow tie, ruffled shirt, and a powdered wig. The background is dark with a reddish brown tint.

The portrait was inherited by his nephew, General Thomas Cadwalader, a son

PHINEAS BOND

of General John and Williamina (Bond) Cadwalader, who bequeathed it to his son, Judge John Cadwalader, from whom it passed to his son, John Cadwalader, Esq., of Philadelphia, the present owner.

EXHIBITED at "Loan Exhibition of Historical Portraits," held at the Pennsylvania Academy of the Fine Arts, Philadelphia,

December 1, 1887, to January 15, 1888.
Not listed in Mason.
Listed in Fielding, No. 12.

[*Illustrated*]

•(95)•

KIRK BOOTT

1755-1817

KIRK BOOTT was born in 1755 in Derby, England, and came to Boston in 1783. As a merchant of wholesale dry goods he amassed a fortune. His son, Kirk Boott, Junior, was the first manager of the Merrimack Manufacturing Co. and one of the founders of Lowell, Massachusetts.

Boston, c. 1810. Panel, $28\frac{1}{4} \times 22\frac{7}{8}$ inches. Bust, slightly less than three-quarters right, blue eyes to spectator; brownish hair turning gray and brushed forward on forehead and over ears. Ruddy complexion. Stout figure and fleshy face with high color; large head. Bluish-black high-collared coat with small brass buttons, buttoned at breast; white stock and ruffled muslin shirt of very clear white. The background is plain and of pale grayish-brown.

The portrait was painted for Boott's daughter Frances Boott (1786-1873), wife of William Wells of Boston. It was then inherited by her son Kirk Boott Wells of Philadelphia, who owned it in 1888, and then by his son Kirk Boott Wells of New York, who sold it in May, 1919, to Messrs. M. Knoedler & Co. of New York. In 1924 it was acquired by Francis R. Welsh, Esq., of Devon, Pennsylvania.

EXHIBITED at "Loan Exhibition of Historical Portraits," December 1, 1887, to January 15, 1888, held at the Pennsylvania

Academy of the Fine Arts, Philadelphia.
Courtesy, Messrs. M. Knoedler & Co., New York.

[*Illustrated*]

ELIZABETH BEALE BORDLEY

1771-1863

SHE was a daughter of John Beale Bordley of Wye Island, Maryland, by his second wife, Sarah (Fishbourne) Mifflin. She removed with her parents to Philadelphia, where she became a famous belle. She married in 1817 James Gibson of Philadelphia, and was left a widow some years before her death. She was a woman of superior intellect, polished manners, and of great personal charm.

Philadelphia, c. 1797. Canvas, 28 x 22 inches. She is shown standing three-quarters left, to below the waist, with her large dreamy eyes directed to the spectator. Her luxuriant brown hair, lightly powdered in front, falls in large curls over her neck and both shoulders. She wears a simple white muslin dress, caught about the waist by a blue ribbon. In the background is a rich mass of brown foliage below which at the left is a distant landscape of hills, clouds, and sky. "Its simplicity," says the late Charles Henry Hart, "is one of its greatest charms—simple in pose, in habit and in treatment. The sheer white muslin of the dress is relieved only by the blue ribbon which gathers it around the waist, and by the brown hair lightly powdered in front, falling over the neck and shoulder. The bloom of youth and health is upon the cheek, and the silvery shadows are as warm as though they were gold. Even the stone pillar and the distant landscape glow in unison with the painter's scheme, and show what a consummate artist was Gilbert Stuart." (*Century Illustrated Magazine*, 1897, Vol. 33, p. 151.)

Her portrait long hung in the Gibson mansion at Eighth and Spruce Streets, Philadelphia, and after Mrs. Gibson's death it passed eventually in 1879 to Edward Shippen of Philadelphia, who bequeathed it to Miss Elizabeth Mifflin, a niece of Mrs. Gibson, and in 1886 it was presented by her to the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at "Loan Exhibition of Historical Portraits," held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.
ENGRAVED, on wood, by Peter Aitken; in the *Century Illustrated Magazine*, 1897, Vol. 33, frontispiece.

REPRODUCED, in half-tone, in "The History of American Painting," by Samuel Isham, New York, 1910, facing page 80. A copy, somewhat smaller than the original, is owned by John Lawrence, Esq., of Groton, Massachusetts.
Copyright, Detroit Publishing Co.

[Illustrated]

MRS. LEONARD VASSALL BORLAND

1762-1836

SARAH LLOYD, daughter of Doctor James (q.v.) and Sarah Lloyd of Boston, and sister of James Lloyd, United States Senator from Massachusetts (q.v.). She married in 1785 Leonard Vassall Borland (1759-1801) of Boston, and lived on Tremont Street. Her husband was a member of a prominent family which, originating in Scotland, had emigrated to the Manor of Queen's Village, New York, and had thence come to Boston. He died on board the ship "John Jay" in June, 1801, while returning from a voyage to Batavia.

Boston, c. 1818. Panel, 27 x 21 1/2 inches. She is shown seated, three-quarters to the left, with her light brown eyes turned to the spectator. Her complexion is fair and her expression kindly. With the exception of a few curls on the temples, her light brown hair is concealed by a turban of some gauzy material held by an ornamental comb. She wears a black dress, finished at the neck with a double ruffle of lace, V-shaped, fastened with a small brooch. Around the waist is a ribbon tied in a bow in front. Over her shoulders is a red cashmere India shawl with a colored border. The background is of gray tones with a pilaster showing in the center.

At her death, this picture passed to her daughter, Augusta Elizabeth Borland (1795-1861), wife of William Parkinson Greene of Boston, and later of Norwich, Connecticut. It was, at Mrs. Greene's death, inherited by her daughter, Anna Lloyd Greene (1829-1900), wife of John Jeffries of Boston, and at her death it passed to her son, William Augustus Jeffries, Esq., of Boston.

EXHIBITED at "Loan Collection of Portraits
of Women," at Copley Hall, Boston,

March 11-31, 1895; lent by Mrs. John
Jeffries.

NATHANIEL BOWDITCH

1773-1838

BORN in Salem, Massachusetts, where his father was a cooper. By close study he became famous as a mathematician and navigator. When correcting John Hamilton Moore's work, "The New Practical Navigator," which was published in 1796, he found so many errors that he decided to publish one of his own, and the result was his "New American Practical Navigator," published in 1802, which became the standard work on the subject. In the same year he received the degree of A.M. from Harvard College. In 1814 he began on the great work of his life, the translation of Laplace's "Mécanique Céleste," the first volume of which was published in 1829, the second in 1832, the third in 1834, and the fourth just after his death. He received the degree of LL.D. in 1816, and he was a member of many scientific societies.

Boston, 1827. Canvas, 29½ x 24½ inches. This portrait is unfinished, only the head being painted, and that not entirely completed. The hair is gray and the eyes grayish brown.

It was painted for the East India Marine Society, but as Stuart did not live to finish it, Doctor Bowditch, after Stuart's death, bought the picture. It was inherited by his son, William Ingersoll Bowditch (1819-1909), and then by the latter's widow (Sarah Rhea Higginson). At Mrs. Bowditch's death the portrait passed to her eldest son, James H. Bowditch, Esq., of Boston, the present owner.

EXHIBITED at the Museum of Fine Arts,
Boston, in 1880.

ENGRAVED—

In stipple, by Oliver Pelton, 3.11 x 2.15
inches. (Stauffer, 2481.)

By J. Shuey & Son for the "Year Book of
Facts," London, 1839, frontispiece.

On wood, for Winsor's "Memorial History
of Boston," 1881, Vol. 4, page 506.

[*Illustrated*]

JAMES BOWDOIN

1752-1811

HE was a son of Governor James Bowdoin of Boston and his wife, Elizabeth (Erving) Bowdoin. He graduated from Harvard in 1771 and, after spending a year in studying law at Oxford, he traveled extensively in Italy, Holland and England. He was successively a member of the Assembly, Massachusetts State Senate and Council, and in 1789 was a delegate to the State Constitutional Convention. In 1804 he was appointed Minister to Spain and went to Madrid in May, 1805. He was a liberal benefactor of Bowdoin College, named in honor of his father. He married his first cousin, Sarah Bowdoin (q.v.).

Boston, c. 1806. Canvas, 29¼ x 24¾ inches. He is shown bust, life-size, three-quarters right, with his hazel eyes directed to the spectator. His complexion is ruddy. He wears a powdered wig, black queue bow, white neckcloth and shirt frills, grayish coat showing a bit of yellow waistcoat and with large pearl or silver buttons. The background is of warm brownish tones.

His portrait was inherited at his death by his widow, and at her death, in 1826, was bequeathed, together with her own portrait by Stuart, to Bowdoin College, Brunswick, Maine.

ENGRAVED, in stipple, by John Rubens Smith, for "Polyanthos," Boston, 1812, 3 x 2.6 inches. (Stauffer, 2917.)

REPRODUCED, in half-tone, in *International Studio*, New York, August, 1923, page 432.

A copy, in miniature, was made by Edward G. Malbone, and is owned by the heirs of Mrs. Robert C. Winthrop of Boston. Baldwin Coolidge, photo.

[Illustrated]

•(100)•

MRS. JAMES BOWDOIN

c. 1760-1826

SHE was Sarah, daughter of William and Phoebe (Murdoch) Bowdoin of Boston. She married, first, her first cousin, James Bowdoin (q.v.), and, secondly, in 1813, General Henry Dearborn (q.v.).

Boston, c. 1806. Canvas (s), 29 $\frac{1}{4}$ x 24 $\frac{3}{4}$ inches. She is shown half-length, life-size, three-quarters left, with her light blue eyes directed to the spectator. She wears a plain white tight-fitting, high-waisted dress; and a white ruching of two falls about her neck. Her complexion is brilliant, and her brown hair, in ringlets on her forehead and temples, is nearly concealed by a white lace scarf which is worn mantilla-like and falls in straight folds on either side of the head and over her left breast. A red shawl, fallen from her shoulders, covers her arms. The background at the right is a reddish-brown, and at the left is a grayish-green column with a clouded blue sky beyond.

The portrait was bequeathed by the sitter, in 1826, to Bowdoin College, Brunswick, Maine.

REPRODUCED, in half-tone, in "Two Centuries of Costume in America," by Alice

Morse Earle, New York, 1903, Vol. II, page 758.

Baldwin Coolidge, photo.

[*Illustrated*]

•(101)•

JAMES TEMPLE BOWDOIN

1752-1811

ASON of Governor James and Elizabeth (Temple) Bowdoin of Boston.

Boston, 1826.

This portrait was owned, in 1875, by his daughter, the Princess di Pandolfina, of Florence, Italy.

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MRS. JAMES TEMPLE BOWDOIN

c. 1760-1826

Painted after her death, at her husband's request, from sketches and crayons.

This portrait was owned, in 1875, by her daughter, the Princess di Pandolfina, of Florence, Italy.

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GENERAL BOWLES

This portrait was, according to Strickland, in the collection of Lord Fitzgerald and Vesci, and was sold in Dublin in August, 1843, by A. Jones.

Not listed in Mason.

Listed in Strickland as by Stuart.

•(104)•

JOHN BOYDELL

1719-1804

ASON of Josiah Boydell, a land surveyor of Shropshire. He became an engraver, and publisher of engravings, and amassed a fortune. In 1790 he was elected Lord Mayor of London, having been previously an alderman (1782) and sheriff (1785). In 1786, he began the publication, by subscription, of prints illustrative of Shakespeare and commissioned all the most celebrated artists then in England for paintings. The French revolution caused his trade to diminish, and in 1804 he was much in debt. His property was disposed of by lottery and realized

JOHN BOYDELL

enough to make him solvent, but he died before the lottery was drawn. "His influence in encouraging native art in England was great, and salutary, assuming proportions of national importance."

London, c. 1785. Canvas, $35\frac{3}{4} \times 33$ inches. Shown at half-length, seated, facing and turned to the left, almost profile. He wears a white wig, with three rows of tight curls over his ears, a white stock and ruffled shirt, a waistcoat and coat with three buttons on the cuff, and his aldermanic gown and chain. Shirt ruffles show at his wrists and his hands rest on a table in front of him, unrolling what appears to be an engraving. Two large volumes stand upright on the table. The plain background is light in the center and dark at the top and toward the right.

This portrait was sold at auction at Christie's, London, July 19, 1907, and acquired by the late George H. Story of New York, who in April, 1912, sold it to M. Knoedler & Co. of New York, from whom it was purchased by Henry W. Sage, Esq., of Albany, New York.

ENGRAVED—

In stipple, by J. G. Facius, 1802, $6\frac{3}{8} \times 5$ inches. Two states.

In stipple, by H. Mayer, $8\frac{1}{2} \times 7\frac{3}{4}$ inches, for Caddell & Davis' "Contemporary Portraits," London, 1814.

[*Illustrated*]

•(105)•

JOSIAH BOYDELL

1752-1817

PAINTER and engraver. Born in Flintshire, England; a nephew of Alderman John Boydell (q.v.). He went to London early in life under the care of his uncle, whose partner and successor he afterwards became. He studied under Benjamin West, and learned the art of mezzotint engraving from Richard Earlom. He painted several of the subjects for his uncle's Shakespeare Gallery and exhibited portraits and historical subjects at the Royal Academy between 1772 and 1799. He

JOSIAH BOYDELL

was a Master of the Stationers' Company and succeeded his uncle as alderman of the Ward of Cheap, but ill-health compelled him to resign this office after a few years.

Not listed in Mason.

Listed in Fielding.

•(106)•

WARD NICHOLAS BOYLSTON

1749-1828

ASON of Benjamin and Mary (Boylston) Hallowell of Jamaica Plain, Massachusetts, his name being originally Ward Hallowell. In 1770, at the request of his mother's brother, Nicholas Boylston (d. 1771), he dropped the name of Hallowell and to his Christian name added that of his uncle, and in the following year inherited his uncle's estate. In 1773 he started on a "grand tour," sailing from Boston and visiting Italy, Turkey, Syria, the Grecian Archipelago, Palestine, Egypt, and the Barbary coast, returning in 1775 through Switzerland, France, and Flanders to London, where, having sided with the American loyalists, he established himself as a merchant. He returned to Boston in 1800 and from 1804 until his death passed his summers at Princeton, Massachusetts, and his winters in Jamaica Plain. In 1819 to 1820 he built a large country house on his estate at Princeton, where he entertained on an extensive scale, and where Stuart painted him. He married twice, his second wife, Alicia Darrow of Yarmouth, England, being the mother of his children. She died at Princeton in 1843. Mr. Boylston was a generous benefactor of Harvard College.

Princeton, Massachusetts, 1825. Canvas, 32 x 28 inches. This portrait was painted at Mr. Boylston's home for \$200, and shows him seated nearly front, but

his body and head turned slightly to his right, in a high arched-back armchair of light wood, upholstered in green. His right arm and hand, the latter holding an unfolded sheet of paper, rest upon a table covered with a green cloth, upon which are a flat sheet of paper, a leather-bound book, and an inkstand with a quill. His left hand grasps the arm of the chair. He wears a brownish-purple dressing gown with a sable collar, a buff embroidered waistcoat, white neckcloth, and lace *jabot*, high white standing collar, and white wristbands. His thick white hair is brushed forward on his forehead and over his ears, and a black queue bow shows. His florid cheeks are partially covered by white sidewhiskers, and his brown eyes look directly at the spectator. The background is a dark greenish-brown, becoming, in the lower portion of the picture, a light olive.

Inherited by his widow, the portrait passed at her death in 1843 to a grandson, Ward Nicholas Boylston, M.D. (1815-1870) of Princeton, Massachusetts. At his death it became the property of his brother and sisters, and in 1887 passed to the survivor of them, Louisa Catherine Adams Boylston (1827-1895), wife of Edwin J. Nightingale of Providence, Rhode Island. The portrait is now owned by Mrs. Nightingale's nephew and niece, Ward N. Boylston, Jr., and Miss Barbara H. Boylston. It was deposited in March, 1903, at the Museum of Fine Arts, Boston, and was still there in 1924.

REPRODUCED, in heliotype, in "History of
the Town of Princeton," by Francis

Everett Blake, 1915, Vol. I, opposite
page 278.

[*Illustrated*]

•(107)•

WARD NICHOLAS BOYLSTON

1749-1828

Princeton, Massachusetts, 1825. Panel, 21 x 17 inches. This portrait is merely an unfinished sketch of Mr. Boylston's head in profile, painted to aid in preparing the Boylston medal which is presented from a fund given by Mr. Boylston in 1800, as a reward by Harvard College to the student who produces the best medical dissertation. It shows the left side of the head, the gray hair, brushed forward over

the ear and forehead, gray sidewhiskers, brown eye directed to the spectator's left, and a ruddy complexion. The background is left unpainted.

At Mr. Boylston's death, his portrait passed to his widow and at her death in 1843 was inherited by a grandson, Ward Nicholas Boylston, M.D. (1815-1870) of Princeton, Massachusetts. At his death, it became the property of his brother and sisters, and in 1887 it passed to the survivor of them, Louisa Catherine Adams Boylston (1827-1895), wife of Edwin J. Nightingale of Providence, Rhode Island. The portrait is now owned by Mrs. Nightingale's nephew and niece, Ward N. Boylston, Jr., and Miss Barbara H. Boylston.

Since 1913 the portrait has been loaned to the Museum of Fine Arts, Boston.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(108)•

WARD NICHOLAS BOYLSTON

1749-1828

Princeton, 1825. Canvas, $35\frac{11}{16} \times 27\frac{3}{4}$ inches. He is seated three-quarters left, with his brown eyes directed to the spectator, in a chair of neutral yellow-brown. He wears a greenish-gray coat with a brown fur collar; a buff vest; and white collar, neckband, cuffs, and ruffle. His hair and sidewhiskers are white. His left hand rests on the arm of his chair, while the right lies on the table, with its covering of green, holding an unfolded sheet of paper. Near his hand are a brown leather book, an inkstand into which a quill pen is thrust, and several sheets of white paper. The plain background is of neutral yellow-brown tones.

This portrait, made at the request of the Boylston Medical Society, was given to the Society in 1825 by Mr. Boylston, and hangs in the Harvard Medical School, Boston, Massachusetts.

LITHOGRAPHED (vignette) by Pendleton.

Charles Darling, photo.

HUGH HENRY BRACKENRIDGE

1748-1816

JURIST AND AUTHOR. He was born near Campbelton, Scotland, and was brought over to the United States by his father, a farmer, in 1753. He grew up on a farm in York County, Pennsylvania; taught school while preparing for Princeton and was graduated from that college in 1771. In 1776 he removed to Philadelphia to edit the "United States Magazine." He studied divinity and was a chaplain in the Continental Army but never was ordained. Later he took up the study of law at Annapolis, Maryland, and in 1781 he settled in Pittsburgh, Pennsylvania, where he became an eminent lawyer. In 1799 he was made judge of the Supreme Court of Pennsylvania. He was the author of many books, including "Bunker Hill," a drama for the use of schools; "Law Miscellanies"; and "Modern Chivalry," a political satire, said to be his best work. He died at Carlisle, Pennsylvania.

Boston, c. 1810. Panel (s), 28 x 24 inches. Half-length, turned half-way to the left, seated in a chair upholstered in a light mulberry color. His hair is white and his brown eyes are directed to the spectator. He wears a black coat, a white turn-over collar and a filmy white *jabot*. His left hand is partly visible, holding a book into which the index finger is thrust. The background shows in the center a very dark olive-toned column and a curtain in mulberry of a darker shade than the chair, draped in such a way as to show a grayish-blue cloud-filled sky to the left.

The portrait descended to the son of the subject, Alexander Brackenridge, of Pittsburgh, Pennsylvania, who gave it to his daughter, Mrs. Jane Denny Brackenridge McKibbin of Pittsburgh, Pennsylvania, who gave it to her eldest son, Alexander Brackenridge McKibbin of Pittsburgh, from whom the present owner, Joseph McKibbin, Esq., of St. Paul, Minnesota, received it in 1890.

Not listed in Mason.
Listed in Fielding, No. 15.

A copy, by Albert Rosenthal, is in Independence Hall, Philadelphia.

[Illustrated]

•(110)•

JOSIAH BRADLEE

1778-1860

HE was a son of Josiah and Hannah (Putnam) Bradlee of Boston. He married, first, in 1802, Lucy Hall (q.v.), and secondly, in 1817, Joanna Frothingham (1782-1841) of Boston.

Boston, c. 1806. Panel, $28\frac{3}{8} \times 22\frac{5}{8}$ inches. Mr. Bradlee is shown a little more than three-quarters right, a man of slight figure, with dark reddish-brown curly hair and sidewhiskers, dark blue eyes directed to the spectator, and with a brilliant complexion. He wears a black high-collared coat, buttoned, but showing an expanse of shirt front and a portion of the white waistcoat, a neckcloth tied in a bow, and a flaring collar, all of which are of a creamy yellowish-white. His hands are not shown. The background is plain and of a dark reddish-brown color.

Inherited by his daughter, Lucy Hall Bradlee (1806-1901), wife of Samuel Lieberkuhn Shober (1789-1847) of Philadelphia, where it remained until Mrs. Shober's death. It then passed to her nephew, Josiah Bradlee (1837-1903) of Boston. At Mr. Bradlee's death it became the property of his widow, and is now owned by Frederick J. Bradlee of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 56.

At "Loan Exhibition of Historical Portraits," at the Pennsylvania Academy of the Fine Arts, Philadelphia, Decem-

ber 1, 1887, to January 15, 1888.

A copy, made by William M. Paxton, is owned in the family.

Courtesy, Frick Art Reference Library, New York.

[*Illustrated*]

•(111)•

MRS. JOSIAH BRADLEE

1783-1816

SHE was Lucy Hall, daughter of Benjamin and Lucy (Tufts) Hall of Medford, Massachusetts. She married in 1802 Josiah Bradlee (q.v.) of Boston, and died in Medford.

MRS. JOSIAH BRADLEE

Boston, c. 1806. Panel, 29 x 23 inches. Mrs. Bradlee is represented as seated three-quarters left, to below waist, and with her dark brown eyes directed to the spectator, although neither the chair nor her hands are shown. She is wearing a close-fitting, high-necked dress of creamy white. At her neck is a plaited ruff of the same creamy whiteness, and a light sea-green shawl hangs from her right shoulder, encircling her body, and partially covering her upper left arm. Her red hair is parted and worn in curls on her forehead and temples. Her complexion is brilliant. The background is plain and of brownish-greenish-gray tones.

Inherited by her daughter, Lucy Hall Bradlee (1806-1901), wife of Samuel Lieberkuhn Shober of Philadelphia, the portrait remained in Philadelphia until Mrs. Shober's death, when it passed to Mrs. Shober's nephew, Josiah Bradlee (1837-1903) of Boston. At Mr. Bradlee's death it became the property of Philip B. Stone, Esq., of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 57.

At the "Loan Exhibition of Historical Portraits," held in Philadelphia at the Pennsylvania Academy of Fine Arts, from December 1, 1887, to January 15, 1888.

ENGRAVED, on wood, by Henry Wolf, for the *Century Illustrated Magazine*, 1896, n.s., 36:363.

A copy, made by William M. Paxton, is owned in the family.

Courtesy, Frick Art Reference Library, New York.

[Illustrated]

•(112)•

MRS. SAMUEL BRECK

1747-1831

HANNAH ANDREWS, married Samuel Breck (1747-1809), a wealthy Boston merchant, who removed in 1792 to Philadelphia, where he died.

Philadelphia, c. 1800. Canvas, 26 x 21 inches. Bust portrait, turned half-way to the left, with her gray eyes directed to the spectator. Her blonde hair, worn in ringlets over her forehead, is almost concealed by a lace cap. Her black dress is filled in with a white net yoke which around her neck forms a pleated ruffle with narrow ribbon and bow. Over her shoulders she wears a collar of fine lace. The plain background is of a dark neutral color.

This portrait was inherited by her son, George Breck, who left it to his daughter,

MRS. SAMUEL BRECK

Anna Lloyd, wife of William H. Aspinwall of New York. It then passed to her daughter Louisa, wife of John W. Minturn, who bequeathed it to her daughter, Mrs. Paul Tuckerman of New York City and Tuxedo Park, New York, the present owner.

Not listed in Mason.

[*Illustrated*]

•(113)•

MRS. OLIVER BREWSTER

(Née Catharine Jones)

1784-1831

Boston, c. 1820. She is shown dressed in a velvet gown, with a camel's hair shawl draped around her.

Owing to the absence of the owner abroad, a photograph and additional data concerning this portrait were not available.

This portrait was inherited by her daughter Augusta, wife of the Reverend Christopher Toppan Thayer of Boston, who bequeathed it to her nephew, William Brewster, Esq., of Boston, the present owner.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 8.
Deposited with the Museum of Fine Arts,

Boston, from 1897 to 1909.
A copy was made by Jane Stuart.

•(114)•

MRS. JOHN BROMFIELD

MOTHER of Mrs. Ann Tracy.

In "Memorials of Mary Wilder White," Boston, 1903, page 99, mention is made of Stuart's portrait of Mrs. Bromfield which was once in Bromfield House in Harvard.

Not listed in Mason.

GOVERNOR JOHN BROOKS

1752-1825

ROSE to rank of Colonel in the Revolution and was a faithful adherent of Washington. After the war he settled as a physician in Medford, Massachusetts, where he was born. From 1812 to 1815 he was Adjutant-General of Massachusetts and in 1816 was elected Governor, being re-elected to the office for several years. From 1817 to his death he was president of the Massachusetts Medical Society, and Harvard in 1816 gave him the degree of LL.D. and M.D.

Medford, c. 1820. Panel (s), 31 $\frac{3}{8}$ x 25 $\frac{3}{8}$ inches. He is seated three-quarters left, in a gilt Empire armchair, upholstered in red velvet, with his small light brown eyes directed to the spectator. His hair, tied with a black queue bow, and his sidewhiskers are white; his complexion is ruddy. His left arm rests upon the arm of the chair, and his left hand holds the hilt of a sword. He is dressed in uniform, with a dark blue coat with brass buttons and gold epaulettes, a buff-colored collar and lapels, a white neckcloth and frilled shirt. A red sash over his right shoulder crosses his breast diagonally to the sword hilt. The background is formed by the wall of the room, against which is a pilaster, and is in tones of warm browns.

The portrait was owned in 1878 by Francis B. Brooks of Medford. Owned by Miss Frances Brooks of Milton, it passed at her death in 1918 to her sister, Louisa W. Brooks, and was sold in 1919 to her brother, Frederick Brooks, Esq., of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 77.

At the Museum of Fine Arts, Boston, in 1880.

ENGRAVED, on steel, by Asher Brown Durand (1796-1886), after a copy by James Herring, in "National Portrait Gallery of Distinguished Americans," 1835, Vol. 2; 4.9 x 3.10 inches. (Stauffer, 561.)

LITHOGRAPHED by Pendleton for "Thacher's American Medical Biography," 1828, Vol. I.

A copy, by Jacob Wagner, was presented in 1892 by Messrs. Shepherd Brooks, Francis Brooks and Peter Chardon Brooks of Boston to the Commonwealth of Massachusetts, and hangs in the State House at Boston.

PETER CHARDON BROOKS

1767-1849

PETER CHARDON BROOKS, son of the Reverend Edward and Abigail (Brown) Brooks of Medford, Massachusetts, was born at North Yarmouth, Maine. He was a descendant in the sixth generation from the well-known John Cotton. Starting in business as an insurance broker he subsequently accumulated a large fortune. In 1792 he married Ann Gorham and their daughters all married men who became distinguished: Charles Francis Adams, Edward Everett and Reverend N. L. Frothingham. Mr. Brooks served as President of the New England Insurance Company for a number of years and was a member of the Senate and Legislature of Massachusetts at different times.

Boston, c. 1810. Canvas, 29 x 24 inches. He is shown bust, three-quarters to the left, with his blue eyes toward the spectator. He has reddish-brown curly hair, a smiling expression and a twinkle in his eyes, but not much color in his face. A plain background of grayish-green, lighter around the head.

This portrait has never been valued by the family as a good likeness and as worthy of Stuart. It was inherited by his daughter, Abigail Brown Brooks (1808-1889), wife of Charles Francis Adams of Boston; it passed at her death to her son, Charles Francis Adams (1835-1915) of Washington, District of Columbia, and was then inherited by his widow, Mrs. Mary O. Adams, the present owner.

Not listed in Mason.

Listed in Fielding, No. 17.

·(117)·

PETER CHARDON BROOKS

1767-1849

Inherited by his daughter, Charlotte Gray Brooks, wife of Edward Everett (q.v.) of Boston, and at her death by her son, Doctor William Everett (1839-1910) of Quincy, Massachusetts. This portrait was destroyed by fire when Doctor Everett's house burned a few years ago.

EXHIBITED at Museum of Fine Arts, Boston, in 1880.

Not listed in Mason.
Listed in Fielding, No. 16.

·(118)·

MOSES BROWN

1748-1820

ASON of Isaac and Mary (Balch) Brown of Waltham, Massachusetts. He was graduated from Harvard College in 1768, served in the Revolutionary War from 1775 to 1777, and was at the Battle of Trenton. After the war, he was in business in Beverly, Massachusetts, in partnership with his brother-in-law, Israel Thorndike (q.v.), and retired in 1800, having acquired much wealth. He was a benefactor of the Andover Theological School. He married, first, in 1774, Elizabeth Trask, and, secondly, in 1789, Mary Bridge, who died in 1842.

Boston, c. 1816. Panel, $31\frac{1}{2} \times 25\frac{3}{4}$ inches. Half-length, seated in a gilt Empire armchair upholstered in old rose, turned half-way to the left, and with his eyes directed to the spectator. He wears a high-collared black coat, unbuttoned, a white neckcloth tied in a bow, a white standing collar, ruffled shirt, and white waistcoat. His left elbow rests upon the arm of the chair, and his left hand upon

his lap. His reddish-brown hair is brushed forward on his forehead, and he wears short sidewhiskers; his complexion is florid. His head is thrown into relief by the warm gray background into which a pilaster is introduced, which could be either paneling or architectural stone.

Inherited by his son, Charles Browne (1793-1856) of Boston, and at his death by his widow, Elizabeth Arabella (Tilden) Browne (1806-1884). It then passed to her son, Edward Ingersoll Browne (d. 1903) of Boston, who bequeathed it to the Historical Society of Beverly, Massachusetts, where it hangs beside Frothingham's portrait of Mrs. Browne.

EXHIBITED at the Exhibition of Stuart's Portraits, Boston, 1828, No. 170.

ENGRAVED, in stipple, by H. W. Smith, for Henry Bond's "Genealogies of Families and Descendants of Early Settlers at Wattertown, Massachusetts," 1860, page 168.

The same engraving, in "New England Historical and Genealogical Register," 1885, Vol. 39, page 9; and also in the "Essex Antiquarian," 1904, Vol. 8, page 97.

[*Illustrated*]

•(119)•

MOSES BROWN

1748-1820

Boston, c. 1816. Panel (s), $32\frac{3}{4} \times 25\frac{3}{4}$ inches. A replica of the previously described portrait.

Inherited by his younger son, George Brown (1799-1846) of Beverly, and at his death by his widow, it passed at her death to her daughter, Mary Ellen Brown, who about 1885 gave it to her niece, Mrs. John W. Hitchings of East Saugus, Massachusetts. The latter sold it in 1913 to Frank Bulkeley Smith (1864-1918) of Worcester, and at the sale in New York in April, 1920, of his collection of paintings at auction, it was bought by a private collector.

EXHIBITED—

At the Museum of Fine Arts, Boston, 1887.

At the Worcester Art Museum, 1914.

At the Rhode Island School of Design, Providence, 1914.

Not listed in Mason.

Listed in Fielding.

•(120)•

JOHN BROWNE

1741-1801

AN engraver. Born in Essex, England, the posthumous son of the rector of Boston, Norfolk, England. He was apprenticed to Tinney, the engraver, of whom Woollett was also an apprentice. He then placed himself under Woollett, many of whose plates he commenced. He practised exclusively as a landscape engraver and in that department reached a high degree of excellence. In 1770 he was elected associate-engraver of the Royal Academy and exhibited thirteen plates between 1767 and 1801.

Stuart painted this portrait of John Browne for John Boydell.

Not listed in Mason.

•(121)•

THE RIGHT HONORABLE WILLIAM BROWNLOW

1726-1794

ASON of William Brownlow of County Armagh, Ireland, by his wife, Lady Elizabeth Hamilton, daughter of James, Sixth Earl of Abercorn. In 1754 he married, first, Judith Letitia Meredyth of Newtown, Meath; in 1765 he married, second, Catherine, daughter of Roger Hall of Mount Hall, Downshire, Ireland. He was Member of Parliament

THE RIGHT HONORABLE WILLIAM BROWNLOW

for County Armagh. His grandson, Charles Brownlow (1795-1847) was, in 1839, created Baron Lurgan.

Dublin, c. 1790. Canvas, 36½ x 31½ inches. Half-length, seated half-way to the right in an armchair upholstered in red. His gray-blue eyes are directed to the spectator. He wears a very dark blue velvet coat, a pale yellow figured or embroidered waistcoat, a white neckcloth and ruffled shirt. His wig is powdered. His right hand, holding a letter, is resting on a table covered with a soft gray-blue cloth. The plain background is the color of dark oak.

His portrait was inherited by his daughter Isabella (died 1848), wife of Richard, fourth Viscount Powerscourt (1762-1809). It is now in the possession of Lord Lurgan of Brownlow House, Lurgan, County Armagh, Ireland, and London, England.

ENGRAVED—

In mezzotint by Charles H. Hodges and published in 1792; 13⅛ x 10¾ inches. (J. Chaloner Smith, No. 5.)

In line, for *Dublin Universal Magazine and Review* for November, 1792. Oval;

"Rt. Honble Willm Brownlow" in script.

No artist's or engraver's name.

Not listed in Mason.

Listed in Strickland.

A replica (or copy?) of this portrait is owned by Viscount de Vesci.

[Illustrated]

•(122)•

REVEREND

JOSEPH STEVENS BUCKMINSTER, D.D.

1784-1812

HE was a son of the Reverend Joseph and Sarah (Stevens) Buckminster of Portsmouth, New Hampshire. He was graduated at Harvard College in 1800. In 1805 to 1812 he was Minister of Brattle Square Church in Boston; from 1811 to 1812 he was a lecturer on Biblical Criticism at Harvard, and was one of the founders of the Boston

Athenæum. "He, if we may trust the recollections of those who were wont to hear him, was the Chrysostom of America. In countenance, voice, and gesture he had all the best gifts of an orator; and these were hallowed by profound religious feeling and enriched by faultless rhetoric and a glowing imagination, which have not since been transcended, if equaled, in the Boston pulpit." (Winsor's "Memorial History of Boston," Boston, 1881, Vol. III, page 475.)

Boston, c. 1810. Panel (s), $32\frac{5}{8} \times 26\frac{1}{4}$ inches. He is shown seated, three-quarters left, with his dark brown eyes directed to the spectator, and dressed in a black gown, white stock and white muslin band. His left arm rests upon the arm of a gilt Empire chair upholstered in red, and his hands hold a book bound in calf, the index finger of the left hand being thrust between the yellow-edged pages. On the second finger of this hand is a small gold band ring. His hair and sidewhiskers are dark brown, and although his complexion is fresh, his face betokens lack of physical strength. At the right background is a fluted pilaster and a portion of its base shows over the sitter's shoulder. The distance is a rich warm red at the lower, shading to a dark reddish-brown at the upper portion of the picture.

This portrait was inherited by his daughter, Eliza Buckminster, who married Thomas Lee (1779-1867) of Brookline, Massachusetts, and after Mrs. Lee's death he presented the portrait in 1864 to the Boston Athenæum.

REPRODUCED, in photogravure, in "The Writings and Speeches of Daniel Webster," 1903, Vol. 17, facing page 8.

[*Illustrated*]

•(123)•

REVEREND JOSEPH STEVENS BUCKMINSTER, D.D.

1784-1812

Boston, c. 1810. Panel (s), $32\frac{1}{4} \times 26\frac{1}{4}$ inches. This portrait is a replica of the previous picture, which it follows in every detail.

This picture was painted by Stuart for Theodore Lyman (1792-1849) of

REVEREND JOSEPH STEVENS BUCKMINSTER, D.D.

Boston, one of Doctor Buckminster's parishioners, about 1810, and at Mr. Lyman's death passed to his son, George William Lyman (1786-1880) of Boston, and then to his son, Arthur Theodore Lyman (1832-1915) of Boston. In 1916 it was offered for sale by Mr. Lyman's heirs and was bought by Messrs. M. Knoedler & Co. of New York, who, in 1923, sold it to the Cincinnati Museum, Cincinnati, Ohio.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 86.

At the Museum of Fine Arts in Boston in 1880.

ENGRAVED—

In stipple, by D. Edwin, for "Sermons by the Late Reverend J. S. Buckminster," Boston, 1814, frontispiece. 4.15 x 4 ins. (Stauffer, 719.)

On wood, by Kilburn, for Winsor's "Memorial History of Boston," 1881, Vol. III, page 475.

LITHOGRAPHED, vignette, by R. Cooke, for Moore's Lithography, Boston.

REPRODUCED, in photogravure, in "Records of the Church in Brattle Square," Boston, 1902, facing page 50.

•(124)•

COMTE DE BUFFON

1707-1788

GEORGE LOUIS LECLERC, Comte de Buffon. He was born in Montbard, in Burgundy, France. Famous French naturalist. Author of "Histoire Naturelle, Générale et particulière." He died in Paris.

For sale in London, July, 1923, according to information from the late John Lane, London, who declared it to be the work of Stuart. I have not been able to verify the correctness of this attribution.

Not listed in Mason.

DOCTOR JOHN BULLUS

AFTER studying medicine in Philadelphia with Doctor Benjamin Rush, John Bullus married in 1800 Charlotte Jane Rumsey (q.v.) and went to Washington, where he lived for a number of years. When war with France seemed imminent he entered the Navy as a surgeon, but later resigned his commission to accept an appointment as Consul to Marseilles. He sailed with his wife and three children on the 'Chesapeake,' with Captain James Barron, in June, 1807, and was a witness of and participant in the very remarkable encounter between the 'Chesapeake' and the 'Leopard.' After the 'Chesapeake' returned to port Doctor Bullus relinquished the Consulate at Marseilles. Having been an eye-witness of the affair between the 'Chesapeake' and the 'Leopard,' he was selected by President Madison as bearer of despatches and sent to England in relation to the matter.

Washington, c. 1802. Canvas, 29 $\frac{1}{8}$ x 24 $\frac{1}{8}$ inches. Shown to waist, standing, turned three-quarters to the right, with his blue eyes to the spectator. He has wavy light brown hair, and his complexion is ruddy. He wears a bluish-black naval uniform with brass buttons and frogs, the high collar turned up, with a white standing collar showing above it at the chin. The plain background is of a grayish-brown tone with hints of pale blue.

Inherited by his granddaughters, Miss Bullus and Mrs. Taylor of New York in 1900; then by Surrogate Robert Ludlow Fowler of New York, who gave it to his son, Robert Ludlow Fowler, Jr., Esq., of New York.

EXHIBITED at Hudson-Fulton Exhibition,
New York, 1909 (37).

REPRODUCED, in half-tone, in "Salons Colonial and Republican," by Anne H. Wharton, Philadelphia, 1900, page 199.

Not listed in Mason.

Listed in Fielding, No. 19.

A copy is owned by Mrs. Arthur Bullus of New York.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

MRS. JOHN BULLUS

1780-1868

CHARLOTTE JANE RUMSEY, daughter of Colonel Charles Rumsey (1736-1780) of Cecil County, Maryland, and his wife Abigail Jane Caner (died 1827). She married Doctor John Bullus (q.v.) and they had five children. The Rumseys came from Wales to America about 1665 and their old mansion in Middle Neck at the head of the Bohemia River was a pretentious brick building of thirty rooms.

Washington, c. 1802. Canvas, 29 $\frac{1}{8}$ x 24 $\frac{1}{8}$ inches. She is shown standing, to below the waist, three-quarters left, with her brown eyes directed to the spectator. Her brown hair is parted and in ringlets on her forehead. She wears a very simple white dress, with a low neck edged with tulle and caught at intervals by bands of small pearls; the short sleeve and high waist are encircled by a band of similar pearl trimming. Her left arm, hand not shown, hangs at her side, and she leans upon her right arm, which rests, entirely concealed by a brownish-plum colored fringed shawl, upon a stone parapet, with only the hand showing. In the background at the right is a mass of freely painted grayish-green foliage, with blue, cloud-flecked sky at the left.

This portrait is now owned by Robert Ludlow Fowler, Jr., Esq., of New York, its history being identical to that of the portrait of Doctor John Bullus.

EXHIBITED, at Hudson-Fulton Exhibition, New York, 1909 (38).

REPRODUCED, in half-tone, in "Salons Colonial and Republican," by Anne H. Wharton, 1900, facing page 200.

In half-tone, in catalogue of the Hudson-Fulton Exhibition, Vol. II, facing page 16.

A copy is owned by Mrs. Arthur Bullus of New York.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(127)•

SIR FRANCIS BURDETT

1770-1844

Canvas. Bust portrait, nearly front, turned slightly to his right; brown hair, brown eyes directed to the spectator. Ruddy complexion. Black coat with brass buttons, white collar and neckcloth; plain reddish brown background.

This portrait, which in April, 1918, was in the hands of a Boston picture dealer, has been much over-cleaned and over-varnished.

Not listed in Mason.

•(128)•

AARON BURR

1756-1836

A SON of Aaron and Esther (Edwards) Burr and grandson of the Reverend Jonathan Edwards, who brought him up. He was graduated from the College of New Jersey (now Princeton University), of which his father was President in 1772. In 1782 he married Mrs. Theodosia Prevost, ten years his senior, widow of an English officer, by whom he had one child, Theodosia (q.v.), who married Joseph Alston, a wealthy planter of South Carolina. Mrs. Burr died in 1794 when her child was eleven years old, and this may explain the extraordinary affection which existed between Aaron Burr and his daughter. At the age of seventy-eight he married Madame Stephen Jumel, one of his clients, but they separated almost immediately. The tragic career of Aaron Burr is a most dramatic chapter in American history, and has been thoroughly covered by historians. He died a lonely, helpless invalid. For two years

his burial place, which was near his father's at Princeton, New Jersey, was unmarked. Then at night-time, unknown friends erected over his grave a plain marble shaft.

New York, c. 1794. Canvas, $29\frac{3}{4} \times 24\frac{3}{4}$ inches. He is shown bust, three-quarters left, with his brown eyes directed to the spectator. His complexion is ruddy and his dark hair, brushed back and turning gray above his forehead, is tied with a queue bow. He wears a loose, grayish-black coat or morning gown, and a white loose shirt collar; a red waistcoat is seen above the lapels of his coat. The background is plain, of reddish-brown tones, the red being more pronounced around the head, and particularly near the right side of the face, with brown tones towards the edge of the canvas.

A communication from David A. Hayes, printed in the New Jersey Historical Society Proceedings, first Series, Vol. X, 1865-66, Nos. 3 and 4, page 170, gives a most interesting story of the discovery of this picture. It appears that Aaron Burr, prior to his breaking up his home in New York, left this portrait of himself and one of his daughter, as well as portraits of his father and mother, in the care of a colored man named Keaser, who for some years had been his body servant. Judge Ogden Edwards of New York, who was a relative of Aaron Burr on his mother's side, diligently searched many years for these portraits and finally located them with the help of Mr. John Chetwood, a lawyer in Newark, New Jersey, in the shack of Keaser's daughter, located in the "Short Hills of New Jersey." He secured all four paintings. As Judge Edwards had already a portrait of Aaron Burr, the son, he presented the one they found to Mr. Chetwood who, in 1849, on leaving for California, left it with Mr. David A. Hayes to be presented in his name to the New Jersey Historical Society, Newark, New Jersey.

Not listed in Mason.

Listed in Fielding, No. 22.

[*Illustrated*]

•(129)•

AARON BURR

1756-1836

New York, c. 1794. Canvas (s), $29\frac{3}{8} \times 23\frac{1}{4}$ inches. A replica of the preceding portrait.

Presented to the Museum of Historic Art at Princeton University, Princeton,

AARON BURR

New Jersey, about 1915, by W. O. Morse, Esq., in the name of two descendants of Aaron Burr: Harriet Burr Morse and Marie Burr Hanna Curran. According to the donor, the portrait has always been in the possession of Burr descendants. It has temporarily been placed in Madison Hall, Princeton University.

REPRODUCED, in half-tone, in "Romantic
Days in the Early Republic," by Mary C.

Crawford, 1912, facing page 111.
Not listed in Mason.

•(130)•

THEODOSIA BURR

1783-1812

THEODOSIA, the daughter of Aaron and Theodosia (Bartow) [Prévost] Burr, was a descendant of the famous theologian Jonathan Edwards, and was herself a brilliant scion of distinguished forbears. Her father, the ill-fated Aaron Burr, was peculiarly attached to her and proud of her remarkable accomplishments and attractions. Her mother died when Theodosia was eleven years old, and in 1801 she married Joseph Alston (1779-1816), a wealthy South Carolinian of a prominent family, who was governor of that state in 1812. Theodosia Burr Alston met a tragic and mysterious death at sea on her way from South Carolina to New York, December, 1812. The vessel was never heard of again, and a pathetic story is told of her father, Aaron Burr, going every day for years to the Battery when boats were expected, to look in vain for the adored child who was never to return.

New York, 1794. Canvas, 29 x 23½ inches. Life-size, seated three-quarters right in an armchair upholstered in dark red. The figure is placed to the left of the center of the canvas. She is shown as a young girl in her twelfth year, wearing a simple low-necked white gown, the neck trimmed with white lace, and a white shawl is falling from her shoulders, covering her arms. She gazes at the spectator

THEODOSIA BURR

with large, brown, dreamy eyes, and her straight brown hair is brushed forward on her forehead and falls upon her neck. Beside her at her left is a table covered with a brownish-red cloth on which rest two leather-bound books with red title labels. Another book is held in her right hand, lying on her lap, with the index finger thrust between the pages. A bit of a pale grayish-blue satin sash is shown at her waist. The background is of a dark greenish tone, and a gray fluted pilaster at the right is seen rising beyond the table. The picture was at one time in bad condition, and the head has been much restored, losing a good deal of the Stuart feeling by the process. On the upper one of the two books lying on the table is written: "Burr"; directly below it on the lower book is "G. Stuart 95.Ft."

In a letter from her father, written to her under date of January 5, 1795, he says: "Your picture is really like you; still it does not quite please me. It has a pensiveness, sentimental air, that of a love-sick maid. Stuart has probably meant to anticipate what you may be at sixteen, but even in that I think he has missed it."—("Theodosia, the First Gentlewoman of Her Time," by Charles Felton Pidgin, Boston, 1907, page 199.)

This portrait was in the possession of Judge Ogden Edwards, and is in all probability the one which he found, together with the Stuart portrait of Aaron Burr, in the house of a colored woman in the "Short Hills of New Jersey" (see history of the Aaron Burr portrait now in the New Jersey Historical Society). From his family it came to Miss Amy Edwards of Elizabeth, New Jersey, who bequeathed it to Miss Laura Jay Edwards of Milbrook, New York, from whom it was bought in April, 1919, by Miss Annie Burr Jennings, New York City, the present owner. When Miss Jennings acquired it, the portrait was attributed to Vanderlyn, but when it was cleaned the rather bright colors disappeared and the original soft-toned Stuart came out.

REPRODUCED, in half-tone (from a photograph taken before the picture was restored to its present state), in "Aaron Burr," by Samuel H. Wandell and Meade

Minnigerode, 1925, Vol. I, facing page 128.

Not listed in Mason.

[*Illustrated*]

•(131)•

REVEREND
CHARLES BURROUGHS, D.D.

1787-1868

THE Reverend Charles Burroughs was a son of George and Mary (Fullerton) Burroughs of Boston, Massachusetts. He was graduated from Harvard College in 1806 and studied theology. He was Rector of St. John's Church, Portsmouth, New Hampshire, for nearly half a century; President of the New Hampshire Insane Asylum for nearly thirty years; for forty years was annually elected President of the Portsmouth Athenæum; and President of the General Theological Library of Boston from its establishment to the time of his death. In 1833 the degree of D.D. was conferred upon him by Columbia University. In 1823 he married Anne Rindge Pierce. He died in Portsmouth and was buried in Mount Auburn Cemetery, Cambridge, Massachusetts.

Boston, c. 1820. Canvas, 30 x 25 inches. He is seated, turned half-way to the left, with his right arm resting on a table (a bit of which, covered with a lively-covered red cloth, shows at the lower left), while his right hand holds a leather-bound book, the index finger partly thrust into the leaves. His head is bald, encircled with auburn hair which is brushed forward, and he wears short side-whiskers. His small merry brown eyes are directed to the spectator, and his complexion is ruddy. He is dressed in a black gown with white muslin bands, and a broad white rolling collar. The background is of a French gray, with a large column in the center, and a portion of another is at the extreme right, behind which hangs a crimson curtain which, between the columns, assumes the color of port wine.

The portrait was painted at the request of his father, George Burroughs (1758-1846), who had it in his possession until his death. It descended to his eldest son, Henry (1783-1870), who bequeathed it to his son, the Reverend Henry Burroughs (1815-1884), Rector of Christ Church, Boston, who left it to his widow,

REVEREND CHARLES BURROUGHS, D.D.

Sarah (Tilden) Burroughs (1817-1906). Mrs. Burroughs, in 1895, presented all the family portraits in her possession to her grandson, George Burroughs, Esq., of Boston, son of Major George Burroughs (1841-1870). He is the present owner of this portrait.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 83.

[*Illustrated*]

•(132)•

BENJAMIN BUSSEY

1757-1842

HE was a son of Benjamin and Ruth (Hartwell) Bussey of Stoughton, Massachusetts. He served in the Revolutionary War, and was present at Burgoyne's surrender. After the war he learned the silver-smith's trade and then engaged in mercantile pursuits. He married in 1780 Judith Gay (q.v.) of Dedham, Massachusetts, and in 1790 removed to Boston where in a few years he amassed a fortune and became one of the wealthiest men in New England. In 1815 he built his country home, "Woodland Hill," at Jamaica Plain, near Boston, and the remainder of his life was principally passed there. He became interested in the promotion of agriculture, and left by his will a large sum of money to Harvard College to found the Bussey Institute for the study of agriculture. He also founded at Harvard the Bussey Professorship of New Testament Criticism and Interpretation, and another of Theology and Law.

Boston, 1809. Panel, 32 x 26½ inches. Bust, three-quarters left, with blue eyes to the spectator, and seated in an Empire armchair upholstered in red. His hair is white or powdered, his complexion rosy. He wears a black coat, buttoned, a black queue bow, white neckcloth and shirt frills. His left arm rests on the arm of the chair. The background is plain and of brownish-olive tones.

BENJAMIN BUSSEY

His daughter, Mrs. Charles Davis (1783–1841), writing to her mother under date of 13 October, 1809, says: "The day before yesterday I called to see Mr. Stewart—found him in one of his happiest humours, and with a little flattery which we all like at times, (and) a song Catherine had copied for him, we made him promise to have my father's portrait finished in a month from this time. I told him I should pursue him like his own shadow untill he compleated it. He is going to take Mrs. Swan's house and as soon as he had moved he finishes the portraits." (Referring to the portraits of herself, her husband, her father, mother, and brother.) Writing again to her mother six days later, Mrs. Davis says: "I have been again to Mr. Stuarts, he has promised me my father's portrait shall be finished by your return. It is the very image of himself, and the pleasure I have now in viewing it, lessens the pain of our separation for I feel as tho' in his presence when I look at the portrait."

Inherited by his wife, at her death in 1849 the portrait descended to her granddaughter, Maria Bussey Davis (1814–1894), the wife of Thomas Motley (1812–1895) of "Woodland Hill," and at Mrs. Motley's death it became, by the terms of Mr. Bussey's will, the property of Harvard University. It has hung since 1895 in University Hall at Cambridge, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 51.

REPRODUCED, in heliotype, in the Dedham Historical Register, July, 1899, Vol. X,

No. 3, frontispiece.

A copy, made in 1914 by Giovanni Battista Troccoli, hangs in the Dining Hall of the Harvard Club, Boston.

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MRS. BENJAMIN BUSSEY

1762-1849

JUDITH, daughter of Joshua and Hannah (Fisher) Gay of Dedham, Massachusetts. She married in 1780 Benjamin Bussey (q.v.).

Boston, 1809. Panel (s), 32¼ x 26¼ inches. Life-size, three-quarters right, seated in a gilt Empire armchair upholstered in red velvet, with her brown eyes to the spectator. She wears a black velvet gown, cut low with a square neck and short

MRS. BENJAMIN BUSSEY

sleeves, the neck being trimmed with narrow white lace. A white lace shawl encircles her body, falling over her left forearm and crossing her right arm above the elbow, and a piece of lace like the shawl hangs from the back of her hair. Her eyebrows are rather heavy, her complexion fresh and brilliant, and her hair, in loose curls on her forehead and in front of her ears, is dark brown. Her right arm rests upon the arm of the chair, and her hands lie upon her lap with the fingers interlocked. The background is plain and dark.

Inherited at her death by her granddaughter, Maria Bussey Davis (1814-1894), wife of Thomas Motley (1812-1895) of "Woodland Hill," Jamaica Plain, Massachusetts, the picture passed, at Mrs. Motley's death, to her daughter, Miss Katherine Putnam Motley of Chestnut Hill, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 50.
A copy, made about 1885 by Edgar Parker

of Boston, is owned by Charles Motley Clark, Esq., of Boston, Massachusetts, a descendant of Mrs. Bussey.

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BENJAMIN BUSSEY, JR.

1781-1808

HE was the only son of Benjamin (q.v.) and Judith (Gay) Bussey (q.v.) of Dedham and Boston, Massachusetts, and was a brother of Mrs. Charles Davis (q.v.). He graduated from Harvard in the class of 1803, and died unmarried.

Boston, 1809. Panel, $32\frac{5}{8}$ x 26 inches. This portrait was painted a year after Mr. Bussey's death, for his father; and Stuart, in obtaining the likeness, relied largely upon a small wax bas-relief made by John Christian Rauschner shortly before Mr. Bussey died, and now in the possession of Mrs. Lawrence Park of Groton, Massachusetts. Whether Stuart was personally acquainted with Mr. Bussey is not known, but it is probable that he received much helpful criticism from Mr. Bussey's father, mother and sister, whose portraits he was painting at about the same time. He is shown seated, three-quarters left, in a gilt Empire armchair, uphol-

BENJAMIN BUSSEY, JR.

stered in red velvet. He wears a black, high-collared coat, buttoned at the waist, a white standing collar, loose neckcloth, and ruffled shirt, and a grayish-white waistcoat. A fob attached to a red ribbon shows below his waistcoat, and his hands are brought together in his lap, the right hand resting lightly upon his left. His light brown hair is brushed forward over his ears and on his forehead so as nearly to cover it, and he has curly sidewhiskers which reach to his collar. His large, light blue eyes gaze directly at the spectator. His face is thin, with high and rather prominent cheek-bones, and his coloring is brilliant. The background, of a greenish-gray tone, shows two pilasters, and above and behind the sitter's head is suspended a dark red curtain which hangs in two large, sweeping folds.

At the death in 1842 of Mr. Bussey's father, for whom the portrait was painted, it passed to his mother, and at her death in 1849 to her granddaughter, Maria Bussey Davis (1814-1894), wife of Thomas Motley (1812-1895) of "Woodland Hill," Jamaica Plain, Massachusetts. At Mrs. Motley's death the portrait became the property of a great-granddaughter of Benjamin Bussey, Senior, Lydia Chandler Head (1828-1915) of Brookline, Massachusetts, and from her passed to her niece, Eleanor Davis Head, the wife of Clarence Howard Clark, Junior, Esq., of Philadelphia, Pennsylvania, who in 1925 sold it to Robert C. Vose of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 195.

At the Museum of Fine Arts, Boston, August 10 to December 10, 1915.

[*Illustrated*]

•(135)•

ADMIRAL SIR ROBERT CALDER

1745-1818

FOURTH son of Sir James Calder, baronet, by his wife Alice, daughter of Admiral Robert Hughes. He entered the navy in 1759; became lieutenant in 1762 and post-captain in 1780; was knighted in 1797 and created baronet in 1798; advanced to rear-admiral in 1799

ADMIRAL SIR ROBERT CALDER

and admiral by order of seniority in 1810; K.C.B. in 1815. He served in the battle of Cape Vincent. In 1779 he married Amelia Michell of Bayfield, Norfolk, but had no issue.

London, c. 1778-79. Canvas, 36 x 28 inches. He is shown standing, three-quarters length, turned slightly to the left, with his blue eyes directed to the spectator. He wears a lieutenant's uniform of blue coat with gold braid on the collar, lapels, and cuffs; a white neckcloth and frill in the form of a rosette; a blue queue bow; white waistcoat with small gold buttons. His left elbow rests on grayish-green rocks, and he holds in his left hand a black chapeau trimmed with gold braid. The background is of blue sky with smoke-colored clouds. A coat of arms, in the upper right-hand corner, has been painted out, as being thought to have been a late addition. Of the sale of this picture at Christie's, the *Connoisseur* says: "Interest was displayed" in this picture, "with its tricks of arms."

The portrait was sold at Christie's, London, in a sale of the collection of Archibald Ramsden on February 2, 1917, No. 239, to Frank T. Sabin, the London dealer. It is now owned by Thomas B. Clarke, Esq., of New York.

EXHIBITED at the Union League Club, New York City, January, 1922 (15).
Not listed in Mason.

[*Illustrated*]

•(136)•

JOHN CALLENDER

Born in 1782

This portrait, which Mason calls "superb," was inherited in 1879 by his niece, Miss Callender of Newport, Rhode Island. In 1919 it was owned by Miss Mary R. Callender of New York City.

The late Charles Henry Hart doubted that it was the work of Stuart.

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THOMAS CALLENDER

1778-1830

His portrait, which Mason calls "an ordinary picture," was inherited by his daughter, Miss Callender of Newport, Rhode Island. In 1919 it was owned by Miss Mary R. Callender of New York City.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 64.

·(138)·

GEORGE CALVERT

1768-1838

GEORGE was the son of Benedict and Elizabeth (Calvert) Calvert. His paternal grandfather was Charles Calvert, fifth Lord Baltimore, and his maternal grandfather Charles Calvert, first Governor of Maryland from 1720 to 1727. On June 11, 1799, he married Rosalie Eugenia Stier (q.v.).

Riversdale, c. 1810. Canvas, 29 x 23½ inches. Half-length, seated, three-quarters to the right, in a chair upholstered in crimson; his dark blue eyes are directed to the spectator. His hair is reddish brown and his complexion is very florid. He wears a black coat, white neckcloth and bow tie. Plain, warm, dark background.

This portrait and the portrait of his wife and child, also by Stuart, were inherited by his widow, at whose death they passed to their son, Charles Calvert, and then to his brother, George Henry Calvert, of Newport, Rhode Island. He bequeathed the portraits to his nephew, George Henry Calvert of Washington, who sold them in 1915 to his cousin, the present owner, Doctor T. Morris Murray of Boston, Massachusetts, a great-grandson of the subject.

[*Illustrated*]

·(139)·

MRS. GEORGE CALVERT
Baptised February 16, 1778
AND DAUGHTER CAROLINE
1800-1842

ROSALIE EUGENIA, daughter of Henri Joseph, Baron d'Artelear, who was a direct descendant of Rubens, and Marie Louise (Peters) Stier. In 1799 she married George Calvert (q.v.).

Riversdale, c. 1810. Canvas, 29 x 22¼ inches. Half-length, three-quarters to the left, seated in an armchair upholstered in red, with her daughter Caroline shown to the waist, standing at her side. Mrs. Calvert's brown eyes are directed towards the spectator; her dark brown hair is worn in ringlets on her forehead; and there is a high color in her cheeks. She wears a low-cut, high-waisted, short-sleeved black dress, with the neck trimmed with a narrow ruching of white lace. The child looks up into her mother's face with her brown eyes; her hair is also brown and curly and her cheeks are rosy. She wears a white dress with short sleeves and high waist. The background is plain and in warm tones of greens and browns.

This portrait is owned by Doctor T. Morris Murray of Boston, its history being the same as that of Stuart's portrait of George Calvert.

[*Illustrated*]

·(140)·

JOHN CAMPBELL
c. 1756-1817

HE was of Jamaica, British West Indies, and owned the estates of Spotfield and Gibraltar on that island, and also property at Phill's Hill, near New York. He represented for many years the parish of Trelawny, in the Jamaica House of Assembly, and died at Clifton, England. A tablet to his memory, erected by his widow, is in the Bristol Cathedral.

JOHN CAMPBELL

New York, c. 1794. Canvas, 36 x 28 inches. He is shown half-length, life-size, seated in a Windsor chair and turned three-quarters left, with his gray-blue eyes to the spectator. His hair, slightly powdered, is brushed back from a high forehead. His face is inclined to fleshiness, with a double chin, and his complexion is ruddy. He wears a high-collared dark blue coat, with large brass buttons. His neckcloth is white and his waistcoat, with small brass buttons, and trousers are cream-colored. A fob with two carnelians is shown below the bottom edge of the waistcoat. There is also a row of small brass buttons on the slashed coat sleeve. With his right hand he holds a closed leather-bound book which rests upon his right leg, and with his left hand he grasps the arm of the chair. The background is greenish-gray over a warm umber underpaint.

This portrait came into the possession of James Lenox (1800-1880) of New York, from whom it passed with other paintings and books forming his private library, to the Lenox Library. In 1885 the Lenox Library became part of the New York Public Library.

A copy was made by C. B. Moulton.

[Illustrated]

•(141)•

HUGH CARLETON

1739-1826

EDUCATED at Trinity College, Dublin. Called to the Irish bar in 1764. Was Chief Justice of the Common Pleas of Ireland. Created Viscount Carleton in 1797. He married, first, in 1766, Elizabeth, only daughter of Richard Mercer; second, in 1795, Mary Buckley, second daughter of Andrew Matthew.

Canvas, 28 x 23 inches.

Owned by the Earl of Normanton, Somerley, Ringwood, Hants, England.

Not listed in Mason.

Listed in Strickland as by Stuart and as painted in Dublin.

EARL OF CARNARVON

1741-1811

HENRY HERBERT, first Earl of Carnarvon, eldest son of the Honorable William Herbert. In 1771 he married Elizabeth Alicia Maria (died 1826), daughter of Charles, first Earl of Egremont. In 1780 he was created Lord Porchester, of High Clere, County Southampton, and advanced to the Earldom of the town and county of Carnarvon in 1793.

This portrait was painted in conjunction with Gainsborough. The engraving by William Ward, which states this fact, shows the Earl of Carnarvon at nearly full-length, turned three-quarters to the left, with his eyes directed at the spectator. He wears a powdered wig and is shown in a very elaborate costume and with decorative surroundings. At his left elbow is a carved and upholstered armchair, on which are placed three large volumes bound in tooled leather. His left hand holds a paper and his right hand rests on some other papers which lie on a table covered with a figured cloth. On the table there is also a metal stand with three ink-bottles and a quill pen thrust into one of them. The center of the background shows an architectural column, behind which, to the left, is what appears to be a door with a coat-of-arms, while at the right of the column is a drapery with cord and tassel.

Inherited: by his son, Henry George (1772-1833); grandson, Henry John (1800-1849); great-grandson, Henry Howard Molyneux (1831-1890); great-great-grandson, George Edward Stanhope Molyneux (1866-1923).

ENGRAVED, in mezzotint, by William Ward,
1795, 17¾ x 13¾ inches. Four states. (J.
Chaloner Smith, No. 24.)

Not listed in Mason.
Listed in Strickland.

ARCHBISHOP JOHN CARROLL

1735-1817

JOHN CARROLL, first Roman Catholic archbishop of the United States and the founder of the Georgetown Academy, was born in Upper Marlboro, Prince George's County, Maryland. He was the third son of Daniel and Eleanor (Darnall) Carroll, and a cousin of Charles Carroll of Carrollton. Educated at the Jesuit College at St. Omer's, in French Flanders; ordained a priest in 1759; and appointed professor of philosophy and theology at Liège. In 1773 he was made Prefect of Bruges. Upon the suppression of the Society of Jesus by Pope Clement XIV in 1773, the English Jesuits of Flanders went to England, accompanied by Father Carroll, who acted as Secretary. He returned to America in 1774. In 1784 the Holy See at Rome, after conferring with Doctor Franklin and others, decided upon appointing John Carroll as superior of the clergy of the United States, and the papal bull appointing him first bishop of the United States was issued at Rome, November 14, 1789. In 1803 he performed the marriage ceremony between Jerome Bonaparte (q.v.) and Miss Patterson (q.v.) of Baltimore. On September 9, 1803, he consecrated the first Catholic church in Boston. In 1806 he laid the foundation of the Baltimore Cathedral. In April, 1808, Baltimore was elevated into an Archiepiscopal See by Pius VII, although the new bishops were not consecrated until 1810, owing to delay in the arrival of the bulls for their investiture and the pallium for Archbishop Carroll. He died in Georgetown, District of Columbia.

Washington, 1804-05. Canvas (s), 29 x 24 inches. Half-length, seated, three-quarters to the left, with his gray-blue eyes directed to the spectator. He has a fresh complexion and his hair is gray. He is wearing a dark gray robe with a gold cross and chain on his breast. His left hand, with a lace cuff at the wrist, is holding

ARCHBISHOP JOHN CARROLL

a breviary into which the index is thrust. It is interesting to note that again, in this instance, Stuart painted only three fingers and a thumb to a hand. In the background is a red curtain draped back by means of a gold cord and tassel, revealing at the left some bookshelves with books in bindings of a soft neutral color.

This portrait was painted at the request of Robert Barry, an Irish gentleman, at whose house in Baltimore Archbishop Carroll was a frequent guest. After the death of Mr. Barry the portrait was sold to Lloyd Nicholas Rogers of Druid Hill, near Baltimore. In 1879 it was owned by Mrs. J. M'D. Goldsborough of Easton, Maryland. In 1895 it was presented to the Georgetown College, Washington, District of Columbia, by Judge P. Ord.

ENGRAVED—

For "Biographical Sketch of the Most Reverend John Carroll," by John Carroll Brent, Baltimore, 1843.

By R. Dudensing for "Lives of the Deceased Bishops of the Catholic Church in the United States," by Richard H. Clarke,

1872, Vol. I, frontispiece.

REPRODUCED, in half-tone, in "Social Life in the Early Republic," by A. H. Wharton, 1902, facing page 84.

A copy is owned by H. P. Chilton, Esq., at Stoke Farm, Oyster Bay, N. Y.
C. S. Bradford, photo., copyright.

[*Illustrated*]

•(144)•

MRS. SAMUEL CARY

1735-1825

SHE was Sarah, daughter of Ellis and Sarah (Tyler) Gray of Boston. She married in 1772 Samuel Cary (1742-1812) of Chelsea, Massachusetts, who had large estates in Grenada, West Indies, and she and her husband lived in Grenada from 1773 until 1791. In the latter year he returned to Chelsea, where he remodelled the Cary homestead at a cost of \$12,000, and made it one of the most attractive of the country places in the vicinity of Boston. Negro insurrections on his plantations in Grenada in 1795 destroyed much of his property there, and during the last years of his life he had to accommodate himself to new conditions.

MRS. SAMUEL CARY

Mrs. Cary died in Chelsea in 1825. Mr. Cary and his wife are the subjects of very beautiful miniatures by Copley at the time of their marriage. They had thirteen children, and their daughter Sarah married Reverend Joseph Tuckerman (q.v.).

Boston, 1819. Panel, $26\frac{3}{4} \times 21\frac{7}{8}$ inches. Half-length to just below her waist, seated in low-backed chair upholstered in red, three-quarters left, with light brown eyes to the spectator. Her complexion is fresh and clear, and she wears a white muslin cap with ruffles and a grayish bow, which entirely conceals her hair. About her neck is a white neckcloth tied in a bow under her chin, and a black high-waisted dress, with a low, V-shaped opening in front, filled in with white muslin. The waist is confined by a narrow black ribbon. A black lace shawl covers the left lower arm and, falling over the right shoulder, rests upon her right hand, which holds a pair of spectacles, and lies upon a large closed book. The background is a light greenish-gray, with a pilaster behind the head. The picture is signed in the lower left corner on the cover of the book: "G^t. Stuart."

Mrs. Cary, writing to her son Henry from Chelsea, March 9, 1819, says: "Our friend Stewart has still his last touch to give to the picture notwithstanding the handsome and polite messages you have sent him, which have not however been lost upon him. He has great sensibility, and appreciates very highly the opinion of people of discernment; but, poor man, he has been afflicted with both asthma and gout, and what is worse, procrastination."

At Mrs. Cary's death her portrait passed to her son, Henry Cary (1785-1857), by whom it was bequeathed to his sisters, Margaret (1775-1868) and Anne Montagu (1787-1882) of Chelsea, and at the death of the latter was inherited by her niece, Emma F. Cary (d. 1916), who bequeathed it to Georgina S. Cary, with provisions that "at her death the portrait was to go to Charles Pelham Curtis, and if he is dead, then to his son, Charles Pelham Curtis" of Boston, who now owns it.

A copy, made in 1919 by Alexander James of Boston, is owned by Miss Emily Tuckerman. Edward J. Moore, photo.

[*Illustrated*]

•(145)•

WALTER CHANNING

1757-1827

WALTER CHANNING was a member of the firm of Gibbs & Channing of Newport, Rhode Island. In 1798 he married Hannah Smith (q.v.) of Charleston, South Carolina, who had come over from England about 1793.

Boston, c. 1820. Panel, 26"x 22 inches. He is shown half-length, seated three-quarters right, with his hazel-brown eyes to the spectator. His curly reddish-brown hair is very thin on top of his head. He wears a standing white collar, white neckcloth, tie, and white waistcoat showing above his high-collared blue-black coat with brass buttons. The background at the left is brown, and at the right dark red.

This portrait, together with that of Mrs. Walter Channing, was inherited by his granddaughter, Laura Pell, wife of George Pemberton Bangs, of New York, and at her death in 1873 passed to her husband. At his death in 1894 the portraits were inherited by his daughters, Mrs. Gardner Perry and Miss Edith Bangs of Boston.

Loaned to the Museum of Fine Arts, Boston, from 1923 to date.

[*Illustrated*]

•(146)•

MRS. WALTER CHANNING

1768-1832

BORN at Worstead, Norfolk, England; Hannah, daughter of Press and Catherine Smith, was baptized at St. Mary's Church, April 4, 1768. (Extract from Parish Register.) In or before 1793 she went to Charleston, South Carolina, to live with her father's brother, Reverend Robert Smith, afterwards the first Bishop of South Carolina. On June 3, 1798, she was married by Reverend Theodore Dehone, Rector of Trinity Church, Newport, Rhode Island, to Walter Channing (q.v.) of

MRS. WALTER CHANNING

Newport, by whom she had three daughters. The youngest, Ann Elizabeth, born in Newport in 1809, married Hugh Swinton Ball of Charleston. In June, 1838, while traveling from Charleston to Newport on the steamer "Pulaski," Mrs. Ball and her husband were both killed by the explosion of the ship's boiler.

Boston, c. 1820. Panel, 26x22 inches. She is shown at half-length, turned slightly to the left, with her gray-blue eyes to the spectator. Her auburn hair, showing in tight ringlets on her forehead and at sides of her face, is nearly concealed by a white turban. She wears a high-waisted, white dress with a white ribbon about her waist tied in a bow at the front. A white lace *fichu* is caught at the throat with an oval gold brooch. Over her shoulders, entirely covering her arms, is a pale gray-green shawl. The plain background is of reddish-brown tones with a pilaster indicated at the right.

This portrait is now owned by her great granddaughters, Mrs. Gardner Perry and Miss Edith Bangs, of Boston. Its history is the same as that of the portrait of Walter Channing.

EXHIBITED—

At Copley Hall, Boston, Massachusetts, at a "Loan Collection of Portraits of Women," March 11-13, 1895.

At the Museum of Fine Arts, Boston, Massachusetts, from 1923 to date.

[*Illustrated*]

•(147)•

REVEREND WILLIAM ELLERY CHANNING

1780-1842

ASON of William and Lucy (Ellery) Channing of Newport, Rhode Island. He was graduated from Harvard College in 1798, and married Ruth Gibbs, daughter of George Gibbs (q.v.) of Newport, in 1814. He became a distinguished Unitarian divine. His sermons strongly illustrated his sympathetic as well as religious feelings towards

REVEREND WILLIAM ELLERY CHANNING

philanthropy, moral reform and political ethics, but his general and deepest sympathy was with the anti-slavery movement. He wrote extensively and his numerous papers were published singly, but later, just before his death, they were gathered in five volumes (Boston, 1841).

Boston, c. 1825. Canvas, 29½ x 24½ inches. He is shown bust, three-quarters right, with his small blue eyes directed to the spectator. His curly, dishevelled hair is dark brown, as are his sidewhiskers, and his complexion ruddy. He is dressed in a black coat over which is worn a black gown with white muslin bands. The plain background is of brownish tones. His hands do not show.

The portrait was owned in 1879 by the Reverend George Gibbs Channing of Milton, and in 1913 by Miss Ellen Channing of Cambridge. In 1914 it came into the possession of the present owner, Mrs. John Amory Jeffries (Emily Augusta Eustis) of Boston, a granddaughter of William Ellery Channing.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 209.

At the Museum of Fine Arts in Boston in

1880, and subsequently in 1914, 1915 and 1919.

A copy was owned, in 1915, by Mrs. Henry W. Bellows of Boston.

[Illustrated]

•(148)•

QUEEN CHARLOTTE OF ENGLAND

1744-1818

SHE was Charlotte of Mecklenburg-Strelitz and was married in 1761 to George III, King of England (q.v.).

London, 1785 to 1788. Canvas, 30¼ x 24¼ inches. She is shown bust, with her head and light brown eyes turned slightly to the left of the spectator. Her powdered hair, in which a string of pearls is entwined, is dressed in curls on top of her head and at the neck, two curls resting on her shoulders. She also wears a diamond tiara of stars, and pearl earrings, and a necklace of three strings of pearls, with one line pendant to which is attached a cross set in diamonds. Her dress is pale blue trimmed at the open neck with lace and pearls, and over this she wears a light brown cloak bordered with ermine.

QUEEN CHARLOTTE OF ENGLAND

Of this portrait the late Charles Henry Hart says: "This portrait, painted from life, is a wonderful example of Stuart's ability as a still-life painter, where he has given to the pearls, in a remarkable manner, not only their lustre, but their weight."

The history of this portrait, which is owned by Thomas B. Clarke, Esq., of New York City, is the same as that of Stuart's portrait of King George III.

EXHIBITED at the Union League Club, New York, in January, 1922 (5).
Not listed in Mason.

[*Illustrated*]

•(149)•

JUDGE SAMUEL CHASE

1707-1800

BORN in Sutton, Massachusetts, a son of Daniel and Sarah (March) Chase. He was judge of "Ye Court & Ye County, N. H." He married at Cornish, New Hampshire, Mary, daughter of Samuel and Abigail (King) Dudley. When seventy years of age he served in the regiment of his son, Colonel (afterwards General) Chase, at Bennington and Saratoga. He died at Cornish.

Mason says: "Painted in his judicial wig. Was a very old man when painted."
Owned in 1879 by Dudley T. Chase, Claremont, New Hampshire.

•(150)•

COMMODORE ISAAC CHAUNCEY

1772-1840

HE was a son of Isaac Chauncey and was born at Black Rock, Connecticut, in 1772 and died in Washington in 1840. Entered the Merchant Service at a very early age and commanded a ship at nineteen. On the organization of the Navy he was in 1798 made a Lieutenant, but

COMMODORE ISAAC CHAUNCEY

was acting Captain of the "Chesapeake" early in 1802. In 1806 he became a Captain. At the outbreak of the war in 1812 he was in command of the Navy Yard at New York and was appointed to command on all of the great lakes except Champlain. From this time until the close of the war vessels were built and equipped with unequaled rapidity. In 1813, co-operating with the land forces Chauncey captured York, now Toronto, and later brought about the evacuation of the whole Niagara frontier. He afterwards was placed in charge of the Brooklyn Navy Yard, and from 1833 to 1840 was President of the Board of Navy Commissioners.

Boston, c. 1818. Panel, 24 x 20 inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. His face is fleshy, with a florid complexion. His forehead is high, and he has light auburn hair and short sidewhiskers. He is dressed in a dark blue uniform with a high-standing coat collar, the collar and lapels trimmed with gold braid; a white waistcoat shows inside of his coat, with gold epaulettes and brass buttons on the latter; a black stock, low white collar, and white shirt frill. The plain background is of an iridescent coppery tint, with faint traces of blue through it. His hands are not shown.

This portrait was given in February, 1842, to the Lyceum of the Brooklyn, New York, Navy Yard by Robert Smith, who had been a member of Jefferson's cabinet. It remained there until 1919, when it was placed in the United States Naval Academy at Annapolis, Maryland.

[*Illustrated*]

•(151)•

COLONEL JOHN CHESNUT

1743-1813

JOHN CHESNUT was born in the Valley of Virginia. He was brought to South Carolina by his mother and stepfather (Jasper Sutton) when he was thirteen years old. At the outbreak of the Revolu-

COLONEL JOHN CHESNUT

tion he became attached to the third South Carolina Regiment and served as Paymaster with the rank of Captain. He later obtained command in the Militia and served during the Georgia campaign. He was taken prisoner on the evacuation of Charleston in 1780 and paroled to his plantation at Knight's Hill. Refusing the demand of Lord Ramsden to take up arms against his countrymen in August, 1780, he was thrown into prison and chained to the floor and bore to his grave the marks of the irons upon his ankles. In 1788 he was a member of the convention to frame the Constitution. In 1793-1796 he was member of the State Senate and a trustee of the South Carolina College. In 1770 he married Sarah Cantey, daughter of Captain John Cantey of Camden, South Carolina. (See "South Carolina Historical and Genealogical Magazine," Vols. 11 and 12, pages 243 and 245.)

Philadelphia, c. 1796-1800. Canvas, 29 x 24½ inches. Half-length, turned three-quarters to the left, with his arms crossed. His gray hair is worn in a queue bow and his eyes are directed to the spectator. He wears a black coat, white neck-cloth and ruffled shirt. The crimson curtain at the back is draped at the left, disclosing sky and clouds.

This portrait was inherited by his son, Colonel James Chesnut (q.v.) of Camden, South Carolina, and at his death in 1866 by his grandson, David Rogerson Williams (1822-1907) of Camden. It then passed to his son, David Rogerson Williams of Camden, who sold it through the Macbeth Galleries of New York to Herbert L. Pratt, Esq., of New York City and Glen Cove, Long Island.

EXHIBITED at the exhibition of Early American Paintings, at Brooklyn Museum, February 3 to March 12, 1907, No. 91.

REPRODUCED—

In half-tone, in "Ancestral Records and Portraits," 1910, Vol. I, facing page 24.

In half-tone, in *American Art News*, De-

cember 13, 1913.

In half-tone, in catalogue of the Brooklyn exhibition, 1917, facing page 83.

Not listed in Mason.

Listed in Fielding, No. 28.

A copy, artist unknown, is owned by Miss H. M. Hane, Columbia, South Carolina.

[Illustrated]

•(152)•

COLONEL JOHN CHESNUT

1743-1813

Philadelphia, c. 1796-1800. Canvas, 29 x 24 inches. This is a replica of the preceding portrait.

It was inherited by Colonel Chesnut's daughter-in-law, Mrs. James Chesnut (q.v.), who bequeathed it to her niece, Mrs. Edward M. Boykin. The latter left it to her daughter, Mrs. Norton Wilson, from whom it passed to a nephew's wife, Mrs. Edward Boykin of Charleston, South Carolina. She sold it in 1919 through the Macbeth Galleries of New York to the present owner, John F. Braun, Esq., of Philadelphia.

EXHIBITED at the Charleston Exhibition, 1901, by Mrs. Norton Wilson.
Not listed in Mason.

•(153)•

COLONEL JAMES CHESNUT, SR.

1773-1866

JAMES CHESNUT was the son of Colonel John (q.v.) and Sarah (Cantey) Chesnut of Camden, South Carolina. He married in 1796 Mary Cox (q.v.) of Philadelphia, Pennsylvania.

Philadelphia, c. 1800. Canvas, 29 x 24 inches. Half length, seated in an arm-chair upholstered in maroon, turned half-way to the right, with his brown eyes directed at the spectator. His dark brown hair is tied with a queue bow and he wears a dark blue coat with velvet collar and brass buttons, a white waistcoat, neckcloth and bow tie. His hands do not show. The background consists of an architectural column behind which a maroon curtain is draped in such a way as to reveal a cloudy sky at the right.

This portrait was inherited by his grandson, David Rogerson Williams (1822-1907) of Camden, South Carolina, at whose death it passed to his son, David Rogerson Williams of Camden, who sold it in 1913 through the Macbeth Galleries of New York to Mrs. Dean Sage (died 1915) of Albany, New York, from

COLONEL JAMES CHESNUT, SR.

whom it passed to her daughter, Elizabeth Sage, wife of Meredith Hare, Esq., of New York City and Huntington, Long Island.

REPRODUCED—

In half-tone, in "A Diary From Dixie," by
Mary Boykin Chesnut, 1905, facing page
390.

In half-tone, in "Ancestral Records and
Portraits," 1910, Vol. I, facing page 30.
Not listed in Mason.
Listed in Fielding, No. 26.

[*Illustrated*]

•(154)•

MRS. JAMES CHESNUT

1775-1864

MARY COX, daughter of Colonel John and Esther (Bowes) Cox of Philadelphia and Bloomsbury, New Jersey. She married in 1796 James Chesnut (q.v.) of Camden, South Carolina.

Philadelphia, c. 1800. Canvas, 29 x 24 inches. She is shown half length, seated in a gilt wooden armchair upholstered in maroon, turned half-way left, with her dark blue eyes directed at the spectator. Her luxuriant and wavy hair is dark brown. She wears a low-cut white satin dress, trimmed at the neck with a narrow frill. The sleeves, which come almost to the elbow, are finished with a frill of lace, and around her waist is a girdle. Both of her hands rest in her lap. The center of the background is filled by an architectural column behind which a maroon curtain is draped in such a way as to reveal a low horizon and a cloudy sky at the left.

Her portrait descended to her daughter, Esther Serena Chesnut (1797-1822), who married John Nicholas Williams in 1820, and then to their son, David Rogerson Williams. At his death in 1907 the portrait was inherited by his son, David Rogerson Williams, who sold it in 1913, through the Macbeth Galleries of New York, to Mrs. Dean Sage (died 1915) of Albany, New York, from whom it passed to her daughter, Elizabeth Sage, wife of Meredith Hare, Esq., of New York City and Huntington, Long Island.

REPRODUCED—

In half-tone, in "A Diary From Dixie," by
Mary Boykin Chesnut, 1905, facing page
310.

In half-tone, in "Ancestral Records and
Portraits," 1910, Vol. I, facing page 30.
Not listed in Mason.
Listed in Fielding, No. 27.

[*Illustrated*]

JOHN CHEVERUS

1768-1836

JEAN LOUIS LEFEBVRE ANNE MADELEINE DE CHEVERUS of Mayenne, France. He was ordained in 1790 and went to England in 1792. In 1796 he offered himself for the American Mission and sailed for Boston, where he endeared himself equally to both Catholic and Protestant. In 1803 he founded, in Boston, the Church of the Holy Cross, principally aided by Protestant subscription, and in 1810 was consecrated the first Bishop of Boston. In 1823, because of failing health, he returned to France, and was nominated to the See of Montauban by Louis XVIII. He was afterwards Archbishop of Bordeaux, Peer of France, under Charles X, and made a Cardinal at the request of Louis Philippe. He died at Bordeaux.

Boston, 1823. Canvas, $36\frac{3}{8} \times 28\frac{1}{2}$ inches. He is shown half-length, seated three-quarters left, in a gilded Empire armchair. He wears a slate-colored silk cape lined with red, with a collar, from which is suspended the gold cross on his breast, both cape and collar being edged with red binding; a white shirt and long sleeves with red cuffs, over which is a white lace cuff; white neckcloth and wrist ruffles. His right hand is slightly raised with the fingers partially opened as if giving benediction, and on the third finger is a ring with a red stone. His left elbow rests on the chair arm, and the index finger of his left hand is thrust into the pages of a book lying on his lap. A golden-brown curtain is draped at the top and center with the base of a column showing behind it. The background consists of a blue sky with clouds at the left, and below a table covered with a red cloth on which lies a closed book. At the right is a plain brown wall.

His portrait was painted for Mrs. John Gore (q.v.) when she learned that he was about to leave Boston for France. From her it was inherited by her daughter, Eliza Ingersoll Gore, wife of Horatio Greenough of Boston. It then passed to her daughter, Charlotte Gore (Greenough) Hervoches du Quillion of La Tour de Peilz, Switzerland, who in 1921 bequeathed it to the Museum of Fine Arts, Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 109.

At the Centennial Exposition in Fairmount Park, Philadelphia, in 1876, by Mrs. Horatio Greenough.

JOHN CHEVERUS

At the Museum of Fine Arts, Boston, in 1880.

ENGRAVED by Kilburn for Winsor's "Memorial History of Boston," 1881, Vol. III, page 518.

REPRODUCED, in half-tone, in *Bulletin of the Museum of Fine Arts*, Boston, April-June, 1921, page 39.

A copy, made by Louisa Greenough, is now owned by Miss Sarah J. F. Johnston of Dorchester, Massachusetts.

NOTE: For an account of Cheverus and his portraits see *Boston Monthly Magazine*, Boston, 1825, Vol. I.

Edward J. Moore, photo.

[*Illustrated*]

·(156)·

WARD CHIPMAN

1754-1824

WARD CHIPMAN was a son of Reverend John and Elizabeth (Brown) Chipman of Marblehead, Massachusetts. He was a graduate of Harvard College in the class of 1770. A loyalist, he removed to New Brunswick, where he became secretary to Sir Guy Carleton, and in 1784 commissary-general at Quebec. He married at St. John in 1786 Elizabeth Hazen (d. 1852) of St. John. He was a very prominent man in Canada, and at various times held the office of member of the House of Assembly, advocate-general, solicitor-general, justice of the Supreme Court of New Brunswick, member of the Council, president and commander-in-chief of the province. He was a brother of Mrs. William Gray (q.v.).

Boston, c. 1808. Panel, $25\frac{1}{2} \times 21\frac{5}{8}$ inches. Bust, three-quarters right, with dark grayish-blue eyes to spectator. A plump face with ruddy complexion. His head, almost bald, shows over the ears a little sandy hair which is beginning to turn gray at the temples. He wears a white neckcloth, frilled shirt front, and a black coat, buttoned, with a high collar. A portion of the back of the chair in which he sits, upholstered in red, appears in the lower left corner of the picture. The background is plain, and of dark olive tones.

At Judge Chipman's death the portrait passed to his son, Ward Chipman, Jr.

WARD CHIPMAN

(1787-1851) of St. John, and at his death, to his widow. When she died in 1876, it was sold by her executor to the Honorable Horace Gray (1828-1902) of Boston, whose father was a first cousin of Ward Chipman, Jr., and who in turn bequeathed it to his half-brother, John Chipman Gray (1839-1915) of Boston. At the latter's death it passed to his widow.

[*Illustrated*]

•(157)•

MRS. WARD CHIPMAN

Died 1852

ELIZABETH HAZEN, of St. John, New Brunswick. She married in 1786 Ward Chipman (q.v.).

Mason lists her name, but I have not succeeded in locating such a portrait.

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WARD CHIPMAN, JR.

1786-1851

HE was the the only child of Ward and Elizabeth (Hazen) Chipman of St. John, New Brunswick. He was a graduate of Harvard College in the class of 1805, and in 1836 he received from that institution the degree of LL.D. He became justice and then chief-justice of the Supreme Judicial Court of New Brunswick, and retired in 1850. He married at St. John in 1817 Elizabeth Wright (d. 1876) of St. John, but had no issue.

Boston, c. 1808. Panel, $25\frac{3}{4} \times 21\frac{1}{8}$ inches. He is shown bust, three-quarters left, with his dark blue eyes to the spectator. His face is fleshy with a ruddy complexion, and his brownish-red hair is brushed forward in long wavy strands

WARD CHIPMAN, JR.

over a high forehead already bald. He wears a white neckcloth tied in a bow and a frilled shirt. The dark blue coat is high-collared, with large brass buttons and sufficiently opened at the neck to show the edges of a light yellow waistcoat. The background is plain and of brownish-olive tones.

His portrait was inherited at his death by his widow, and was at her death sold by her executor to Judge Horace Gray (1828-1902) of Boston, who bequeathed it to his half-brother, John Chipman Gray (1839-1915) of Boston, from whom it passed to his widow.

[*Illustrated*]

•(159)•

GENERAL MATHEW CLARKSON

1758-1825

ASON of David Clarkson, Junior, and his wife, Elizabeth French. He married, first, in 1785, Mary, daughter of Walter and Catherine (Alexander) Rutherford (d. 1786); second, in 1792, Sally, daughter of Samuel and Susan (Mabson) Cornell (d. 1803). He enlisted as a private in 1775; in 1777 was made aide-de-camp to General Benedict Arnold; 1779 aide-de-camp to General Benjamin Lincoln; participated at the siege of Yorktown, being present at the surrender of Cornwallis. At a later period he was given a major-general's commission in the State Militia; and was also president of the Bank of New York for twenty-one years. He was one of the first promoters of our free school system; for forty-one years one of the Regents of the University of the State of New York; for thirty years governor of the New York Hospital; one of the founders and vice-presidents of the American Bible Society. His name is associated with the foundation of nearly all the early philanthropic societies of New York.

New York, 1793 or 1794. Canvas, c. 36 x 28 inches. He is shown half-length, standing, body almost in profile to the spectator's left, head three-quarters left, and

GENERAL MATHEW CLARKSON

with his brown eyes directed to the spectator. His complexion is ruddy, and he wears a powdered wig with a black queue. He is dressed in a uniform of a dark blue coat with a buff collar, lapels, and facing of coat and cuffs, the latter with large gold buttons; a white neckcloth and frill; white muslin ruffles; and gold epaulettes. Both his arms are extended in front of his body, his left hand holding a black chapeau and resting on the right, which in turn rests lightly upon the hilt of a sword. The order of the Cincinnati, suspended by a blue and white ribbon, hangs from a button-hole of the left coat lapel. The background consists of smoke-colored clouds and blue sky.

His portrait was inherited by his son, David Clarkson (1795-1867), passed to his son, Mathew Clarkson, and then to his son, Banyer Clarkson, Esq., of New York City, the present owner.

ENGRAVED, on steel, in 1886, for private distribution, and reproduced in John Schuyler's "The Society of the Cincinnati in New York," page 173.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 160.

A COPY—

By Mrs. Peter A. Jay, a daughter of Clark-

son and an amateur artist, was owned by Miss E. C. Jay;

By James Frothingham, was owned by Doctor John Clarkson Jay;

By Samuel L. Waldo, is owned by the Misses Julia Jay Pierrepont and Anna Jay Pierrepont of Brooklyn.

Trumbull copied the head for his portrait of Clarkson in his "Surrender of Burgoyne."

[Illustrated]

•(160)•

EUSEBY CLEAVER

1746-1819

ASON of the Reverend William and Martha (Lettice) Cleaver of Twyford, County Buchs. He was graduated from Oxford, M.A. in 1770; D.D. in 1783, and was elected Lord Bishop of Cork and Ross in 1789, and translated in the same year to Leighlin and Ferns; Lord Archbishop of Dublin from 1809 to 1819. In 1788 he married Cathe-

EUSEBY CLEAVER

rine, daughter of Owen Wynne of Sligo. She died at Fulham in 1816, and she and her husband are both buried there.

ENGRAVED, in mezzotint, by J. Grozer, in
1790. (J. Chaloner Smith, No. 6.)

Not listed in Mason.
Listed in Strickland.

•(161)•

THOMAS CLEMENT, SENIOR

1735-1823

HE was a son of Thomas and Abigail (Miller) Clement of Boston and Milton, Massachusetts. He married in 1764 Elizabeth Andrews Mitchell. He was an architect and builder of wealth and influence in Boston, and lived on the corner of Summer and Sea Streets. He also had a country place on the shore of a large pond in Reading, Massachusetts. He was for many years a Proprietor of King's Chapel, where he owned pew No. 38 from 1766 to 1785; he was a Vestryman from 1783 to 1801; he was also a Trustee of the Massachusetts Charitable Mechanics' Association; and in 1785 was one of the twenty gentlemen who voted in favor of changing the liturgy for use in King's Chapel. He was buried in his tomb beneath that church.

Boston, c. 1815. Panel, $26\frac{1}{4} \times 21\frac{3}{8}$ inches. He is represented bust, three-quarters left, with his grayish-brown eyes directed to the spectator. His complexion is ruddy, and his expression genial and kindly. His white hair is brushed back from his forehead, completely covers his ears, and is tied in a bow. He wears a loose white neckcloth tied in a small bow, and a greenish-slate colored coat and waistcoat. The background is plain and of a rich mahogany color.

His portrait was given by his daughter, Mary Clement (1785-1883) of Boston, the last survivor of his family, to the Boston Athenæum, about 1880.

Not listed in Mason.

Listed in Fielding, No. 30.

[*Illustrated*]

·(162)·

SIR HENRY CLINTON

1738-1795

Canvas, original size of oval, 20 x 16 inches, which has been put on a 30 x 25 canvas.

Owned by Albert Rosenthal of Philadelphia, who acquired it in London in 1906.

EXHIBITED at the Art Museum, Cleveland, Ohio, in 1916 and 1917.
Not listed in Mason.

·(163)·

LADY CHARLOTTE CLIVE

Mason lists her name and says that the picture is in England.

·(164)·

VISCOUNT CLONMELL

1739-1798

JOHN SCOTT, first Earl of Clonmell, son of Thomas and Rachel (Prim) Scott of Urlings, County Kilkenny, Ireland. Was graduated from Trinity College, Dublin, in 1760; called to the bar in 1765; K. C. in 1770; solicitor-general in 1774. In 1784 he was created Baron Earlsfort; Viscount Clonmell in 1789; and Earl of Clonmell in 1793. In 1768 he married, first, Catharine Anna Maria (died 1771), widow of

VISCOUNT CLONMELL

Philip Roe, and sister of Francis Mathew, first Earl of Llandaff. In 1779 he married, second, Margaret, daughter of Patrick Lawless, and niece of first Lord Cloncurry.

Canvas, 28 x 23 inches, oval.

Owned by the Earl of Normanton, Somerley, Ringwood, Hants, England.

Not listed in Mason.

Listed in Strickland as by Stuart, and as painted in Dublin, 1790.

•(165)•

MRS. HENRY CLYMER

1770-1852

MARY WILLING, daughter of Thomas (q.v.) and Ann (McCall) Willing of Philadelphia. She married in 1794 Henry Clymer (1767-1830), son of George Clymer, one of the signers of the Declaration of Independence.

Philadelphia, 1797. Canvas, 29 x 26 inches. She is shown at half-length, turned half-way to the left, seated in a large gilt armchair, upholstered on the outside in crimson velvet and on the inside with crimson damask, and studded with brass-headed nails. She is a pale brunette with powdered curly hair and large hazel eyes. Tradition has it that in order to give her portrait more color, her sisters tied on her head an East India plaid cotton turban of yellow with light green stripes in a tartan-like design. She wears a high white muslin dress with long sleeves and sash, a pleated ruffle around her neck, underneath of which is a dark olive-green scarf, tied in a bow. There are also narrow ruffles on her sleeves above the elbows and at the wrists. Her hands are crossed in her lap and in her left she holds a book, into the leaves of which her thumb is thrust. The book is bound in tree-calf and has a red title label. In her left ear may be seen a gold ring. The plain background is in shades of dark brown.

The portrait is now owned by Alexander Grant, Esq., of Rome, Italy, who inherited it from his mother, Mary Clymer, a granddaughter of Mrs. Henry Clymer.

[*Illustrated*]

·(166)·

MRS. HENRY CLYMER

1770-1852

Philadelphia, 1797. A replica of the preceding portrait.

It was owned by her daughter, Mary Willing Clymer of Trenton, New Jersey, who left it to a nephew, and he in turn bequeathed it to his sister, Mrs. Thomas F. Bayard of Washington, District of Columbia, the present owner.

It seems that this is the portrait listed in Mason, while the previously described picture is the one Mason was unable to locate.

·(167)·

MR. COBB

Painted in Ireland, according to Mason.

·(168)·

MRS. COBB

Painted in Ireland, according to Mason.

·(169)·

GENERAL DAVID COBB

1748-1830

DAVID COBB was a son of Colonel Thomas and Lydia (Leonard) Cobb of Attleborough, Massachusetts. He was graduated from Harvard College in 1766; studied medicine but although he practiced his profession, it was subsidiary to his interests in public affairs. He settled in Taunton, Massachusetts. Served throughout the Revolutionary

GENERAL DAVID COBB

War with distinction. In 1766 he married Eleanor Bradish (1749-1808) of Cambridge, Massachusetts. He was appointed major-general of militia; judge of Court of Common Pleas for Bristol County, Massachusetts; representative in Congress, 1793-95; removed in 1796 to Maine and became chief justice of Hancock County, Court of Common Pleas. In 1820 he returned to Massachusetts. Was lieutenant-governor of Massachusetts and president of the Senate of Massachusetts. Shortly before his death he requested to be taken to the Massachusetts General Hospital in Boston, in which institution he was much interested, and there he died.

Boston, c. 1820. Panel, 28 $\frac{1}{4}$ x 22 $\frac{3}{4}$ inches. He is shown bust, turned half-way to the left. He has a ruddy complexion and powdered hair, and his grayish-hazel eyes are directed at the spectator. He wears a black coat and white neckcloth. A dark red curtain fills most of the background, draped in such a way as to reveal the base of an architectural column of grayish-brown stone and a cloud-flecked blue sky at the extreme left.

The portrait was painted for his son-in-law, Judge Samuel Sumner Wilde (1771-1855), who left it to his daughter, Anne Sumner Wilde (1809-c. 1873), wife of Robert Farley, from whom it passed to her nephew, George Frederick Wilde (1831-1900), who bequeathed it to his daughter, Miss Julia Cabot Wilde of New York City, the present owner.

EXHIBITED—

At Museum of Fine Arts, Boston, 1880, and again from 1907 to 1909.

At Loan Collection of Portraits at Centennial Celebration of Washington's Inauguration, New York, 1889 (83).

ENGRAVED—

By Edwin, Polyanthos, 1812; 1:225.

By H. Wright Smith, New England Historical and Genealogical Register, 1864, 18:5.

A copy, painted by Chester Harding, was deposited with the Massachusetts Histori-

cal Society, January 14, 1854, by Robert Treat Paine of Boston, and presented to the Society by him in 1883. This copy by Harding is mentioned by Mason as an original Stuart.

Another copy, by Edgar Parker, was presented to the Commonwealth of Massachusetts in 1882 by Samuel C. Cobb. This copy is in the State House at Boston.

Another copy is owned by George Nixon Black, Esq., of Boston.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

·(170)·

CAPTAIN GEORGE COCKBURN

1763-1847

HE was the eldest son of George and Amelia (Caldwell) Cockburn of Dublin. In 1782, during the siege of Gibraltar, he was a A.D.C. to General Elliott, and in 1790 he married Eliza, daughter of Phineas and Catherine (Caldwell) Riall of Clonmell, who was his first cousin. In April, 1810, he was appointed to the command of a division in the army of occupation in Sicily and took charge of Messina. On his return, he published two elaborate and illustrated volumes on "A Voyage to Cadiz and Gibraltar, up the Mediterranean to Sicily and Malta in 1810 and 1811." He then retired to his seat of Shanganagh Castle near Bray, County Wicklow, where, after devoting himself to politics and writing, he died at the age of eighty-four, as fourth general in seniority in the British Army.

Dublin, c. 1788. Canvas, 30 x 25 inches. He is shown in an oval, painted on a rectangular canvas, bust, three-quarters right, with his light brown eyes directed with a searching glance at the spectator. His wig is powdered and his complexion ruddy. He wears a scarlet uniform with silver trimmings, the coat collar upturned over a black stock, below which is a white starched frill. Across his breast from his right shoulder is a white sword strap, the lower end of which is concealed by his black and green feathered hat. The background is of a brownish-plum tone.

The portrait passed to his daughter, Catherine, wife of G. W. Rowan Hamilton of Killyleagh Castle, County Down, and from her to her grandson, Colonel Gavin William Rowan Hamilton of Killyleagh, from whom it was bought by Messrs. M. Knoedler & Co. of New York in 1924.

Not listed in Mason.

Courtesy of Messrs. M. Knoedler & Co., New York.

[*Illustrated*]

•(171)•

CHARLES RUSSELL CODMAN

1784-1852

ASON of the Honorable John and Margaret (Russell) Codman of Boston. He married, first, in 1825, Anne Macmaster (1797-1831), and second, in 1836, Sarah Ogden (1799-1844), both wives coming from New York. He had four children by his first wife, two of whom died in childhood, as did also a fifth child by his second wife.

Boston, c. 1809. Panel, 31 x 24 $\frac{3}{4}$ inches. He is shown bust, seated, three-quarters right, with his brownish-gray eyes directed to the spectator. His curly hair and sidewhiskers are brown, and his complexion is ruddy. He wears a white standing collar, white neckcloth and shirt frill, and a high-collared brown coat. The plain background is of neutral gray tones, and a bit of the red chair-back shows behind his right shoulder.

His portrait was inherited by his son, Charles Russell Codman of Boston, and then by his son, the present owner, Russell S. Codman, Esq., of Boston.

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CHARLES RUSSELL CODMAN

1784-1852

Boston, c. 1815. Canvas, 35 $\frac{1}{2}$ x 28 $\frac{1}{2}$ inches. This portrait of Mr. Codman was painted about five years later than that previously mentioned. It represents him seated in a gilt Empire armchair, upholstered in old rose, his face and body turned nearly front, with his bright blue eyes directed to the spectator. His hair and sidewhiskers are brown and his complexion is florid. His right arm is thrown over the back of the chair, and his hand lightly grasps the chair arm. In front of him is a table covered with a red cloth, upon which are two leather-bound volumes,

CHARLES RUSSELL CODMAN

and some sheets of paper. He wears a black coat, buttoned, a white neckcloth and frilled shirt. The background is plain and of a warm grayish-brown.

The portrait was owned by his older brother, the Reverend John Codman (d. 1847), who left it to his nephew, James Macmaster Codman (1831-1917) of Brookline, Massachusetts, a son of the sitter, from whom it passed to his son, James Macmaster Codman of Brookline, at whose death in 1925 it was inherited by his sister, Mrs. Cora Codman Ely of Brookline.

EXHIBITED at the Museum of Fine Arts, Boston, in 1880.

[*Illustrated*]

•(173)•

ADMIRAL SIR ISAAC COFFIN

1759-1839

ASON of Nathaniel and Elizabeth (Barnes) Coffin of Boston. He entered the British Navy in 1772 as a Midshipman "and rose, by bravery and courage displayed on various occasions, to the rank of rear-admiral." In 1804 he was created a baronet. In 1818 he entered Parliament as a member from Ilchester, England. He married in 1811 Elizabeth Browne Greenly of Titley Park, Herefordshire. He died at Cheltenham, England, and left no descendants.

Boston, c. 1810. Panel 33 x 26½ inches. He is shown three-quarters right, his face nearly front, with his dark blue eyes directed to the spectator. He wears a dark blue coat, trimmed with gold braid, with large brass buttons and epaulettes. His collar and frilled shirt are white, but the stock, which shows under his chin, is black. His waistcoat, with small brass buttons, is creamy white. His hair is powdered and worn in a queue, and his complexion is bronzed rather than ruddy. His hands come together in the extreme lower right-hand corner of the picture, his right hand resting upon his left, which holds, and rests upon, the hilt of a sword. The background is plain, and is dark at the top and light at the bottom.

His portrait came into the possession of his cousin, Thomas Coffin Amory (1767-1812) of Boston, and then of his widow, who had it for many years in her

ADMIRAL SIR ISAAC COFFIN

house on Franklin Place, Boston. At her death in 1845 it passed to her son, William Amory (1804-1888) of Boston, and then to his son, Charles Walter Amory (1842-1913) of Boston. At his death it became the property of his brother, Francis Inman Amory of Boston, and at his death it passed to his nephew, William Amory Gardner of Groton, Massachusetts.

According to the Honorable Nathan Matthews the portrait was at one time owned by the father of Ingersoll Amory.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 7.

At the Museum of Fine Arts, Boston, 1880.

ENGRAVED, on wood, by Kilburn and reproduced in Winsor's "Memorial History of

Boston," 1880-81, Vol. IV, page 3.

A copy, made by Horace R. Burdick, is owned by Nathan Matthews, Esq., of Boston.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(174)•

DOCTOR NATHANIEL COFFIN

1744-1825

A SON of Doctor Nathaniel and Patience (Hale) Coffin of Portland, Maine. In 1763 he went to England and studied medicine in Guy's and St. Thomas's Hospitals in London. Returning to Portland in 1765 he soon became an eminent surgeon. He was the first president of the Maine Medical Society, and Bowdoin College conferred on him the honorary degree of M.D. in 1821. In 1769 he married Eleanor Foster (q.v.) of Charlestown, Massachusetts.

Boston, c. 1820. Panel, 28 x 22 inches. He is shown bust, three-quarters left, with his light blue eyes directed to the spectator. His hair and short sidewhiskers are white, and his complexion very ruddy. He wears a white neckcloth tied in a small bow, and his shirt front is exposed. His high-collared coat is a brownish-black. The background is plain, a rich, dark brownish-red at the left, lightening at the right to a warm olive tone.

Inherited by his daughter Eleanor, wife of John Derby (d. 1831) of Salem,

DOCTOR NATHANIEL COFFIN

Massachusetts, the portrait passed at her death to her son, George Derby (d. 1874) of Boston, and then to his widow, and at her death to their son, Doctor William Parsons Derby of Cambridge, Massachusetts. The latter sold it in 1920 to his cousin, Mrs. Greely S. Curtis (1841-1923) of Boston, from whom it passed to her daughter, Miss Harriot Sumner Curtis of Manchester, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 102.

LITHOGRAPHED by Pendleton for Thacher's "American Medical Biography," 1828, Vol. I, page 229.

A copy is owned by the heirs of Doctor Coffin's great-granddaughter, Mrs. Greely S. Curtis of Boston.

[*Illustrated*]

•(175)•

MRS. NATHANIEL COFFIN

1746-1822

ELEANOR FOSTER, daughter of Isaac and Eleanor (Wyer) Foster of Charlestown, Massachusetts. She married in 1769 Doctor Nathaniel Coffin (q.v.) of Portland, Maine, where the remainder of her life was passed.

Boston, c. 1815. Panel, $27\frac{1}{4} \times 21\frac{3}{4}$ inches. She is shown bust, three-quarters right, with her dark blue eyes directed to the spectator. Her rather fleshy face is kindly and benign in expression, and her complexion fair and pinkish. She is seated in an Empire armchair upholstered in dark red, and wears a seal-brown silk dress, cut low and filled in at the neck with very thin white lawn edged at the throat with white ruffles. Over both shoulders is a creamy white camel's hair shawl with a decorated border showing, which completely covers both arms. Her hands, which lie in her lap, are not shown. On her head she wears a white muslin cap trimmed with ruffles and tied at the back with a bow, and on her forehead appear curls of light brown hair. The background is plain and dark, and of uniform warmth.

Inherited by her daughter Harriot (1775-1862), wife of Jesse Sumner (1763-1847) of Boston, it passed successively to their daughter, Harriot Coffin Sumner (1802-1867), wife of Nathan Appleton (1779-1861) of Boston, then

MRS. NATHANIEL COFFIN

to their son, Nathan Appleton (1843-1903) of Boston, and then to his sister, Harriot Appleton (1841-1923), widow of Greely S. Curtis (d. 1897) of Boston, from whom it passed to her heirs.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 101.

At the Centennial Exposition, Philadelphia, in 1876.

At the exhibition held at the Museum of Fine Arts, Boston, 1880.

At a "Loan Collection of Portraits of Wo-

men," Copley Hall, Boston, 1895; lent by Nathan Appleton.

At a "Loan Collection of Paintings by Early American Artists," held from November, 1895, to May, 1896, at the Metropolitan Museum of Art, New York. (No. 207.)

[*Illustrated*]

•(176)•

MRS. JAMES SMITH COLBURN

1790-1836

SHE was Sarah Dunn Prince, daughter of Captain Job and Elizabeth (Cutler) Prince of Boston, and was born there in a house which stood on Chambers Street. After her marriage in 1808 to James Smith Colburn (1780-1859) she lived for some years at Number 55 Beacon Street, in a house, still standing, which her husband had built. Mrs. Colburn died suddenly in the General Henry Dearborn house in Roxbury, Massachusetts, where she and her husband were passing the summer, and soon after he removed to Charleston, South Carolina, where he established himself in business. Mrs. Colburn's father was a wealthy shipmaster who commanded the ship "Massachusetts," the largest merchant ship then in America. He died in Amsterdam in 1797.

Boston, c. 1817. Panel, 28 x 22¾ inches. She is shown bust, three-quarters left, with bluish-gray eyes to the spectator. She wears a low-necked, high-waisted, short-sleeved white dress. A scarlet India shawl is thrown over her right shoulder

MRS. JAMES SMITH COLBURN

and falls from her left, covering her left forearm. Her dark brown hair, in curls on her forehead and temples and parted, is worn high on top of her head. Her complexion is fresh. In the background is a column resting upon a parapet, and a portion of a wall is shown at the right, and beyond and on each side of the column is blue sky with clouds.

Carried at Mrs. Colburn's death to Charleston, this picture remained there until 1908. At Mr. Colburn's death it passed to his son, John Henry Colburn (d. 1881) of Charleston, and then to his daughter, Sarah Jane Colburn (1852-1913), who, in June, 1910, presented it to the Boston Museum of Fine Arts.

Not listed in Mason.

Listed in Fielding.

[*Illustrated*]

•(177)•

JONATHAN COLLINS

Engraved, in line and stipple, vignette, by John Chester Buttre, "after G. Stuart." This engraving shows a bust portrait, turned three-quarters to the left, with his eyes directed toward the spectator. His dark hair is brushed back, and he wears a double-breasted dark coat, buttoned, a striped waistcoat, white neckcloth tied in a bow tie, and frilled shirt.

Not listed in Mason.

Listed in Fielding, No. 32.

•(178)•

JAMES CONNOR

1773-1819

HE was educated at Dublin University and came to America in 1799 from Youghal, Ireland. The same year he married Katherine Crowley of Belleville, New Jersey.

JAMES CONNOR

Germantown, 1800-03. Canvas, 29 x 24 inches. He is shown bust, turned three-quarters to the right, with his dark brown eyes directed towards the spectator. His hair, brushed smoothly back, is sandy, as are his sidewhiskers. He wears a buff-colored coat, buttoned; white waistcoat, stock and frills. On a table before him, in the lower right corner of the picture, are a pewter inkwell with two quill pens, and five books bound in yellow. Four of the books are closed and the titles on the backs of three of them are: "O'Conner's Defense," "Erskine's View," and "Gratan's Speeches." The fifth book is open and shows in large letters the inscription "Rights of Man. Chap. III." In the background is a red curtain, draped in such a way as to reveal at the right a parapet, the base of a column and a wall, in shades of gray and tan.

The portrait was inherited by his son, James Edward Connor. At a public sale at the Anderson Galleries, New York, March 11-12, 1920, it was acquired by the Ehrich Galleries.

REPRODUCED—

In half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries, New York City, 1918, page 116.

In half-tone, in *American Magazine of Art*, April, 1921.
Not listed in Mason.
Listed in Fielding.

[Illustrated]

•(179)•

WILLIAM KERIN CONSTABLE

1751-1803

HE was born in Dublin, of a family which originally came from Yorkshire, and came to America, becoming a distinguished merchant in New York. He was an aide to Lafayette, an honorary member of the Society of the Cincinnati, a partner of Gouverneur Morris, and an intimate friend of Lafayette, Hamilton, Washington, and Jay, and was the principal owner of the "Macomb Purchase." He was the largest owner of wild lands in New York State. He married Anna White of

Philadelphia. He died in New York City, and was buried in St. Paul's churchyard.

Philadelphia, 1796. Canvas, $28\frac{1}{4} \times 23$ inches. This half-length portrait, of which Henry Inman said: "It is the finest portrait ever painted by the hand of man," shows him bust, three-quarters left, with his hazel eyes directed to the spectator. His powdered hair or wig is tied with a grayish-black queue bow. He wears a white neckcloth and large muslin tie with large ends with lace appliqué, a peacock-blue high-collared velvet coat with brass buttons, and a pale yellow waistcoat. The plain background is of reddish and grayish browns, and his hands are not shown. It is framed with an oval mat, the original canvas having been cut in oval form, and mounted on rectangular canvas.

The receipt for this picture was for \$100, and dated November, 1796. On the same paper are receipts for the full-length portrait of Washington (now the Pierpont), and the half-length of Washington afterwards owned by Alexander Hamilton and now in the New York Public Library.

The portrait, painted for his son William, was owned in 1879 by his grandson, John Constable of Constableville, Lewis County, New York. Later in the possession of Mrs. William Constable, New York, she bequeathed it at her death, in 1922, to her nephew, William Constable, Esq., of New York City. In October, 1925, it was acquired by Richard D. Brixey, Esq., of New York City.

EXHIBITED at the Museum of Fine Arts in
Boston in 1880.
ENGRAVED, in line and stipple, oval, re-

versed, by John Chester Buttre.
Courtesy, Messrs. M. Knoedler & Co., New
York.

[Illustrated]

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WILLIAM KERIN CONSTABLE

1751-1803

Philadelphia, 1796. Canvas, $29\frac{1}{4} \times 24$ inches. This portrait is identical in pose and color with the previous picture.

The history of this picture is shown by the following letter, dated April 8, 1921, Trinity Rectory, Vineland, New Jersey:

"This portrait of William Constable, painted by Gilbert Stuart, was presented by William Constable to his daughter Emily. She became the wife of

WILLIAM KERIN CONSTABLE

Doctor Samuel Moore of New York. At her death the portrait became the property of her daughter, Maria T. Moore, then living in New York. Later Maria T. Moore removed to Stamford, Connecticut, where she lived for many years until her death about fifteen years ago. My sister, brothers and myself drew lots for the portrait, after her death, in compliance with a note to that effect which she left. I drew the lucky number and have been the owner of the portrait since that time. All of which I swear to be the entire truth, and sign my name thereto before a Notary Public.

Signed: "FRANCIS VAN RENSSELAER MOORE."

Reverend Francis Van Rensselaer Moore sold it to Thomas B. Clarke, Esq., of New York City in 1921.

EXHIBITED—

At the Union League Club, New York City, February, 1922.

Not listed in Mason.

•(181)•

DANIEL CONY

1752-1842

DANIEL CONY was a son of Samuel and Rebecca Quild Cony of Boston and Shutesbury, Massachusetts, who moved in 1777 to Hallowell, Maine, to which place the son moved in the following year. He married in 1776 Susannah Curtis (1752-1833) and became one of Hallowell's most prominent citizens, being made a judge of the Court of Common Pleas; and later a judge of Probate for Kennebec County; a member of the Executive Council; overseer of Bowdoin College, etc. He was also the founder of the Cony Female Academy.

Boston, c. 1815. Panel, 28 x 24 inches. He is shown half-length, seated, three-quarters right, in an armchair of yellowish wood, upholstered in red, at a table covered with a red cloth on which are two upright brown leather books—and two lying down—all with red labels. His right hand rests on another similar book,

DANIEL CONY

traditionally known in the family as a volume of his favorite author, Seneca, which rests on his lap. A narrow black enameled ring encircles his second finger. His blue eyes are directed to the spectator, and his white hair is brushed forward over his forehead and above his ears. He wears a high-collared black coat, a white standing collar and white neckcloth. The background is plain and of grayish-brown tones.

The picture hangs in the old Williams house in Augusta, Maine, but is owned by Mrs. Seth C. Beach of Watertown, Massachusetts, and Mrs. Henry T. Whipple of Portland, Maine.

ENGRAVED, on steel in vignette, by A. H. Ritchie.

REPRODUCED in "Old Hallowell on the

Kennebec," by Emma Huntington Nason, Augusta, 1909, facing page 28.

Not listed in Mason.

•(182)•

SIR FRANCIS NATHANIEL PIERPONT BURTON CONYNGHAM

1766-1832

ELDEST son of Francis Pierpont Burton, second Baron Conyngham and his wife, Elizabeth Clements. In 1801 he married Valentine Letitia, daughter of Nicholas, first Lord Clancurry. He was Lieutenant-Governor of the Province of Quebec, Canada, from 1822 until the return of the Governor-General, Lord Dalhousie, in 1825, and was generally known there as Sir Francis Burton. He returned to England, where he died.

Dublin, c. 1790. Oval on rectangular canvas, 30 x 25 inches. He is shown bust, three-quarters left, with his dark blue eyes directed to the right of the spectator. He wears a dark blue coat with a red collar, a white neckcloth and a white ruffle. His powdered wig is tied with a black queue bow. The background is of a warm gray tone.

SIR FRANCIS NATHANIEL P. B. CONYNNGHAM

The portrait remained in the family and was in the collection of W. C. V. Burton, Esq., of Brindon, Ennis, Ireland, a grandson of the subject, who sold it to the present owner, Thomas B. Clarke, Esq., of New York.

Not listed in Mason.

•(183)•

SIR WILLIAM BURTON CONYNNGHAM

1732 or 1733-1796

THE second son of the Right Honorable Francis Burton of Bun-craggy, County Clare, Ireland, and his wife Mary, daughter of General Henry Conyngham, M.P., County Donegal. On the death of his uncle Henry, Earl Conyngham, in 1787, he inherited the family estates and assumed the name and arms of Conyngham. He became a Privy Councillor and Teller of the Exchequer in Ireland, was treasurer of the Royal Irish Academy and a patron of art. J. C. Murphy dedicated to him his work on "Batalha." He died in Dublin, unmarried.

Dublin, c.1790. Canvas, 36 x 26 inches. He is shown half-length, seated three-quarters right, his head turned slightly more than three-quarters, and his gray eyes directed to the spectator. His complexion is ruddy, and his expression somewhat heavy. He wears a powdered wig with the queue bow showing, a white neckcloth, buff waistcoat, and green coat with velvet collar, with white ruffles in the sleeves at the wrist.

The portrait, of which the previous history is not known, was purchased in 1906 by the National Gallery of Ireland, Dublin, from a London dealer.

ENGRAVED—

In mezzotint, by Charles H. Hodges, 1792;

13¼ x 10⅞ inches. (J. Chaloner Smith, 9.)

In line, oval, by L. Farn, for the *European Magazine*, 1793; 4¼ x 3½ inches.

In line, oval, by Luigi Schiavonetti, 1795; 4¼ x 3½ inches, for J. C. Murphy's "Batalha."

In line, oval, by P. Audinet, 3 x 2¼ inches.

Not listed in Mason.

Listed in Strickland.

·(184)·

SIR WILLIAM BURTON CONYNGHAM

1733-1796

Dublin, c. 1790. Canvas, 36 x 28 inches. This half-length portrait shows him seated three-quarters right in an armchair upholstered in rose, with his gray eyes directed to the spectator. He wears a gray-green coat open at the neck, showing a buff-colored lining; a soft white linen neckpiece, and powdered wig tied with a black queue bow. His right hand is in his lap and his left holds a letter; white ruffles are seen at the wrists. Beside him is a table with a red cover, upon which are writing materials and two books, one entitled "Travels through Spain."

Acquired from the collection of W. C. N. Burton of Brindon, Ennis, Ireland, by T. Robinson of London. In 1922 the portrait was offered for sale in New York.

Peter Juley, photo.

[*Illustrated*]

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GEORGE FREDERICK COOKE

1756-1812

GEORGE FREDERICK COOKE was the son of a British soldier. His first appearance as an actor was at Brentfort in 1776. His first appearance in London was in 1801 and he continued to act there until 1810. He attained high rank and excited great admiration in spite of periods of extreme drunkenness. In 1810 he appeared in New York and was enthusiastically received, "obtaining in his cups indulgence for the most distressing acts of insolence."

Boston, January, 1811.

He came to Boston in January, 1811, and the portrait was painted at the request of Price, joint-manager of the theatre in New York. It was finished on Sunday,

GEORGE FREDERICK COOKE

January 6, 1811, and in 1813 was in Price's possession. (See "Memoirs of the Life of George Frederick Cooke, Esquire," by William Dunlap, New York, 1813, Vol. 2, pages 212-13.)

This portrait is at the Garrick Club, Covent Garden, London.

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JOSEPH COOLIDGE

1747-1821

A SON of Joseph and Marguerite (Olivier) Coolidge of Boston, who married, first, Elizabeth Boyer of Boston, and second, in 1778, her sister Katherine (1755-1829). He was a silversmith and merchant.

Boston, 1813. Panel, $27\frac{1}{2} \times 22\frac{1}{2}$ inches. He is shown bust, three-quarters left, with his blue-gray eyes directed to the spectator. His white hair is tied with a black queue bow. He wears a black coat, white neckcloth and ruffled shirt. The background is of neutral tones.

This portrait was painted for his son, Joseph Coolidge (1773-1840), who bequeathed it to his son, Joseph Coolidge (1798-1879), from whom it passed to his son, the present owner, Joseph Randolph Coolidge, Esq., of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 122.

At Museum of Fine Arts, Boston, from 1893 to 1895.

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JOSEPH COOLIDGE

1747-1821

Boston, 1820. Panel, $28 \times 22\frac{1}{2}$ inches. This portrait was painted for Joseph Coolidge's second wife, Katherine (Boyer) Coolidge. He is shown three-quarters right, with his blue-gray eyes turned to the spectator.

It was inherited at Mrs. Coolidge's death by her granddaughter, Catherine

JOSEPH COOLIDGE

Boyer Coolidge (1808-1861), wife of Samuel Willys Pomeroy (1802-1882) of Pomeroy, Meigs County, Ohio, then by her daughter, Clara Alsop Pomeroy, but was deposited with Miss Pomeroy's aunt, Hetty Bacon Coolidge, wife of Reverend Benjamin Isaacs Haight of New York City. It is now owned by Thomas B. Clarke, Esq., of New York City.

EXHIBITED at the Union League Club, New York City, February, 1922.

[*Illustrated*]

•(188)•

THOMAS APTHORPE COOPER

1776-1849

THOMAS APTHORPE COOPER was a son of Thomas Cooper, a surgeon in the British army, who died in India, and his wife, Grace Mary Rae. He was born in London, where he made his début as an actor with Mrs. Siddons and John Kemble, and was hissed off the stage. He added the "Apthorpe" to his name after he became an actor. He came to the United States in 1796, and first appeared in Baltimore. In 1797 he made his first appearance in New York as Pierre in "Venice Preserved" at Greenwich Street Theatre. In 1803 he revisited England and appeared at Drury Lane, but soon returned to America. He married Mary Fairlie (d. 1832) in 1812, and his daughter married a son of President John Tyler. In 1828 he again visited London, but was coldly received, and in the same year he was back in New York, where in March he appeared in "Macbeth." In 1841 he was appointed Military Storekeeper to the Arsenal in Frankfort, Pennsylvania, and was afterwards Surveyor of the ports of Philadelphia and New York. He died at Philadelphia, and is buried at Bristol, Philadelphia. He was a man of liberal education and fine attainments, and for thirty years held a leading place on the American stage.

THOMAS APTHORPE COOPER

Boston, c. 1824. Panel (s), 28½ x 22¾ inches. He is shown bust, three-quarters left, seated in a gilt chair upholstered in red damask, with his left arm over the arm of the chair, showing a large red signet ring on his little finger, and with his blue eyes directed to the spectator, and with dark brown curling hair. He wears a rich brown overcoat, with black frogs, the latter painted with heavy impasto, and lighter brown fur collar and cuffs, and a few dashes of red as though the lining of the coat were turned out in front, and a white neckcloth. The background is of neutral brown tones.

His portrait was inherited by his daughter, Priscilla E. Cooper (1816–1889), wife of Robert Tyler of Williamsburg, Virginia, and later of Philadelphia and Bristol, Pennsylvania, and a son of John Tyler, President of the United States. It remained in their home in Bristol and Philadelphia until the outbreak of the Civil War in 1861, when Mrs. Tyler sold it to John Hoey (1824–1892), the actor, of Trenton, New Jersey. Mr. Hoey gave it in 1862 to Mrs. Tyler's sister, Miss Louise Fairlie Cooper (d. 1894) of New York City, and she presented it to the Player's Club of New York.

NOTE: Mason was unable, after "a careful search," to find this picture.

[*Illustrated*]

•(189)•

JUDGE WILLIAM COOPER

1754–1809

WILLIAM COOPER was a son of James and Hannah (Hibbs) Cooper of Byberry Township, Pennsylvania. In 1775 he married Elizabeth Fenimore of Burlington, New Jersey, and in 1790 removed from Burlington to Otsego County, New York, and founded Cooperstown. He was a judge of the Otsego Court of Common Pleas, and a representative in Congress from 1795 to 1797 and from 1799 to 1801. He died in Albany.

Philadelphia, 1797–98. Canvas, 36 x 28 inches. He is shown seated, turned three-quarters to the left, with his gray eyes to the spectator. His fleshy face is

JUDGE WILLIAM COOPER

ruddy and he wears a powdered wig. His hands are resting on a table with a red cover, and holding a partially unrolled map of Cooperstown ("Cooper Town" on the map). He wears a black coat and waistcoat, a high standing collar turned down, a white neckcloth tied under his chin in large flowing tie. The background is formed by a dull red curtain drawn back from lower left corner. Back of chair, studded with brass-headed nails, showing in lower right corner.

His portrait was inherited by his son, the famous novelist, James Fenimore Cooper (1789-1851) of Otsego Hall, Cooperstown, and then by his son, Paul Fenimore Cooper of Albany, who bequeathed it to his son, James Fenimore Cooper, Esq., of Cooperstown, New York, the present owner.

REPRODUCED, in half-tone, in "James Fenimore Cooper," by Mary E. Phillips, New York, 1913, page 10.

[*Illustrated*]

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JOHN SINGLETON COPLEY

1737-1815

JOHN SINGLETON COPLEY, the son of Irish parents, Richard and Mary Copley, was born in Boston. There is no evidence that Copley received any other education than that afforded by the primitive schools of that time. His father dying soon after John was born, Mrs. Copley in 1748 married Peter Pelham, who was, considering the period, of some education and a painter and engraver as well. Thus it is fair to assume that young Copley was taught the rudiments of his art by his stepfather. He made rapid progress as a portrait painter and commanded early in his career the time and purses of the well-to-do in Boston and New York. In 1769 he married Susannah Farnum, the daughter of Richard Clarke, a wealthy merchant of Boston. When the storm broke which was to be followed by the war, Copley was at first sympathetic with the Revolutionists, but later turning against them, left the country

JOHN SINGLETON COPLEY

in June, 1774. He had already acquired property in Boston, and through the fortunes of war was obliged to lose it. After traveling and studying two years on the Continent, he went back to London, where he was joined by his family. Then began a career of uninterrupted success. He became a Royal Academician in 1783, and many of the nobility and members of the royal family were among those who sat to him for their portraits. He died in London and was buried in the Church of St. John the Baptist at Croydon.

The engraving by Edwards shows a bust portrait, turned three-quarters to the left, with his eyes directed slightly to the spectator's left. His powdered hair is tied in a queue bow. He wears a dark coat with broad, turned-down collar, a white neckcloth and frilled shirt.

Owned by Georgina, Baroness Lyndhurst (1808-1901). She bequeathed it in trust to her daughter, Georgina Susan Copley, widow of Sir Charles Du Cane of London, during her life, and at her death to go to the National Portrait Gallery, London.

ENGRAVED, in line, vignette, $3\frac{3}{8} \times 2\frac{3}{4}$ inches, by W. C. Edwards, "from the original in the possession of Lord Lyndhurst," for Cunningham's "Lives of the

Painters," 1830, where it is erroneously attributed to Gainsborough.
Not listed in Mason.

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THOMAS CORDIS

1771-1854

FOR many years a hardware merchant on Milk Street, Boston. Several years before his death he disposed of his estate, 19 Beacon Street, and retired to Long Meadow, Massachusetts. He married Rebekah Russell (q.v.) and left four children.

Owned in 1879 by Francis Temple Cordis, Long Meadow, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 40.

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MRS. THOMAS CORDIS

1790-1832

REBEKAH RUSSELL, a descendant of Richard Russell, who came to America in 1632. She was celebrated for her beauty.

Boston, c. 1812.

Owned in 1879 by Francis Temple Cordis.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 41.

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MRS. COTTRINGER

THE wife of an Irish gentleman who at one time was a merchant in Alexandria.

Owned in 1879 by her daughter in Washington.

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MRS. WILLIAM CRAIG

According to Mason, a portrait of her by Stuart was owned in 1879 in Philadelphia, but there seems to be doubt about it.

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ALLEN CROCKER

1750-1825

BORN in Boston, became a lawyer, author of law books, and kept a bookstore. He was considered a man of wealth and culture. Of Allen Crocker, Miss Sarah L. Guild, who is the granddaughter of Allen Crocker's nephew, writes the following: "Mr. Crocker was a quiet man of great learning, and my mother told me he edited and sold law books here in Boston, his shop being a rendezvous for men of letters. He never married, and was exceedingly kind to his nephews and nieces. He was a most intimate friend of Gilbert Stuart, and helped him in a financial way very frequently. On account of Stuart's pride, his favorite way to aid the artist was to order a portrait painted at such times as Stuart was in need of funds."

Boston, c. 1815. Canvas, $25\frac{3}{4} \times 21$ inches; oval opening, $24\frac{3}{4} \times 19\frac{3}{4}$ inches. He is shown bust, three-quarters left, with his brown eyes directed to the spectator. His brown hair, turning gray, is tied with a black queue bow. He wears a dark brown coat with high black collar, white neckcloth and shirt ruffles. His hair is parted in the middle of his forehead, as in the portrait of William Gray. His complexion is ruddy. The plain background is of greenish-gray tones.

By his will, made in 1818, Allen Crocker bequeathed "my Portrait by Mr. Stewart" to his nephew, Samuel Crocker of Taunton. In 1880 the portrait was owned by Mrs. Abby Crocker Richmond (1802-1887) of Taunton, daughter of the Honorable Samuel Crocker. She married, first, in 1822, David George Washington Cobb (1790-1832), and, second, Charles Richmond. At her death it passed to her daughter, Sarah Crocker Cobb, wife of Curtis Guild of Boston. In 1913 it was owned by Mrs. Charles F. Russell, Weston, Massachusetts.

EXHIBITED in the Museum of Fine Arts, Boston, from 1919 to the present time.

[*Illustrated*]

MATILDA CAROLINE CRUGER

1776-1812

SHE was a daughter of Henry Cruger of New York by his second wife, Elizabeth Blair. Her father went to England and was elected to Parliament in 1774, where as a colleague of Edmund Burke he advocated the cause of America throughout the Revolution. His daughter was born in Bristol, and in 1790 came to New York with her father, where, in 1795, she married Lawrence Reid Yates (q.v.), who left her a widow in the following year. In 1800 she married her cousin, Judge Henry Walton (died 1844) of Saratoga Springs, New York. By her first husband she had one child, and six by her second, of whom one married. She died in Charleston, South Carolina.

New York, 1793. Canvas, 36 $\frac{1}{4}$ x 28 $\frac{1}{4}$ inches. She is seated, turned to left, in a high-backed armchair upholstered in crimson brocade and studded with brass nails, with her grayish-brown eyes directed to the spectator's left. Her rich brown hair is worn in tight curls, low on her forehead and neck, with a long curl over her left shoulder reaching to below her bosom. On top of her head is a circlet of large pearls and a small blue bow. Her dress is white, with long sleeves, with a tiny ruffle of narrow lace at the wrists, and cut low with a wide white muslin *fichu* with ruffles. About her waist is a grayish-greenish-blue wide silk sash. Her hands are crossed on her lap. A white scarf is over the left arm of the chair. Her complexion is fresh. At the left background is panelled woodwork, and the remainder is a plain gray-green.

Her portrait was inherited by her only child by her first marriage, Caroline Matilda Yates (died 1866), afterwards the wife of James Taylor of Albany, a widower with three children. Mrs. Taylor had no children and bequeathed her mother's portrait to her stepdaughter, Maria Taylor (died 1912), wife of Justice Ward Hunt (1810-1886) of Utica, New York, for her life, with remainder to Mrs. Hunt's sister, Sarah Ann Taylor, wife of Reverend Maunsell Van Rensselaer (1819-1900) of Albany and New York City. At Mrs. Hunt's death, it passed to her sister's daughter, Caroline Matilda Van Rensselaer, wife of Phineas P. Hillhouse of California, who sold it through Messrs. Charles H. Hart of New York

MATILDA CAROLINE CRUGER

and Frank W. Bayley of Boston, in 1917, to Frank Bulkeley Smith (1864-1918) of Worcester, Massachusetts. At the auction of the Smith collection in New York, in April, 1920, it brought thirteen thousand five hundred dollars, and in 1921 became the property of Thomas B. Clarke, Esq., of New York.

EXHIBITED at the Union League Club, New York City, February 13, 1922 (17).

REPRODUCED, in half-tone, in Bayley and Goodspeed's edition of Dunlap's "His-

tory of the Art of Design in the United States," Boston, 1918, Vol. I, facing page 248.

[*Illustrated*]

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WILLIAM CUMBERLAND CRUIKSHANK

1745-1800

ANATOMIST, and author of a number of medical works. He was born in Edinburgh and at an early age went to London, where he was successively the assistant and partner of Doctor William Hunter. He acquired reputation by his lectures and by his work on "The Anatomy of the Absorbent Vessels" (1786). According to Jane Stuart (Mason, page 20) Stuart attended the anatomical lectures of Doctor Cruikshank and made there the acquaintance of a Mr. Coates, whose sister, Charlotte Coates (1768-1845), later became his wife.

The engraving by W. and F. Holl shows a bust portrait, turned three-quarters to the left, with his eyes directed to the spectator's left. He wears a powdered wig, with rolls over his ears; and is dressed in a dark, high-collared coat, white collar, neckcloth and frilled shirt. Plain dark background.

ENGRAVED—

In mezzotint, by William Say, 1801, $13\frac{7}{8} \times 11\frac{1}{8}$ inches. Two states.

In line and stipple, rectangular, by W. and F. Holl, 1839, $4\frac{7}{16} \times 3\frac{9}{16}$ inches.

In line, oval, by J. Corner, $3\frac{1}{2} \times 2\frac{7}{8}$ inches.

To judge from the difference in the engravings Stuart painted Doctor Cruikshank twice.

Not listed in Mason.

Listed in Fielding, No. 35.

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MRS. JOSEPH LEWIS CUNNINGHAM

1787-1820

SARAH INMAN LINZEE, the daughter of Captain John and Susannah (Inman) Linzee of Boston. She married in 1807 Joseph Lewis Cunningham (1784-1843) of Boston.

Boston, c. 1807. Canvas, 30 x 25 inches. She is shown half-length, seated, three-quarters left, with brown eyes directed to the spectator. Her chestnut hair is dressed high with an ornamental comb, a few long ringlets curving down to her eyebrows. Her cheeks are of a high color. She wears a low-necked, high-waisted, short-sleeved white dress, with a ribbon encircling the waist and tied in front in a bow. Her arms are crossed on her lap, partially covered by a rose shawl, falling from her shoulders. The background is formed by a curtain of golden-brown, drawn back at the left, showing the base of a column and blue sky with white clouds beyond.

The portrait passed to her brother, John Inman Linzee (1781-1859) of Boston, who bequeathed it to his niece, Sarah Linzee Cunningham (1817-1894), daughter of the subject of the portrait. She gave it, many years before her death, to her brother, Edward Linzee Cunningham (1810-1905) of Newport, Rhode Island. It was purchased in 1906 by Thomas Jefferson Coolidge, Jr. (d. 1912) of Boston and Manchester, Massachusetts, and it is now owned by his widow, who is a descendant of Mrs. Joseph Lewis Cunningham's sister.

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CURTIS

Mason lists this name, without giving particulars.

MRS. THOMAS CUSHING

1791-1872

ELIZA CONSTANTIA WATSON, daughter of Marston and Lucy (Lee) Watson of Marblehead and Boston. She became, in 1813, the second wife of Thomas Cushing (1780-1857) of Boston, and was a sister of Horace Howard Watson (q.v.).

Boston, 1814. Panel, 26 x 21 $\frac{3}{16}$ inches. Mrs. Cushing is shown half-way left, with her dark blue eyes directed to the spectator, and her light reddish-brown, or auburn, hair done high on top of her head, parted on her forehead, and worn in loose ringlets at her temples and over her ears. Her nose is long, her chin pointed, and her complexion fair with high color on her cheeks. She wears a white, high-waisted, long-sleeved dress, the neck low-cut and trimmed with white lace insertion. Her waistline rises to a point in front from which depends a bow of narrow satin ribbon, and over her shoulders is thrown a scarlet shawl. The background is plain and of brownish-gray tones.

The portrait was inherited by her daughter, Lucy Lee Cushing (1818-1883), wife of Horatio Chickering of Dedham, Massachusetts. The latter part of her life Mrs. Chickering lived in Boston and she bequeathed the portrait to her sister, Agnes Lee Cushing, who married Henry A. Rice of Boston. From her it passed to her niece, Miss Ellen Watson Cushing of Boston.

EXHIBITED—

At the "Centennial" Exposition, Philadelphia, 1876.

At the Museum of Fine Arts, in Boston, in 1880 and 1915.

At Copley Hall, Boston, at "A Loan Collection of Portraits and Pictures of Fair Women," in 1902.

[*Illustrated*]

GEORGE WASHINGTON PARKE CUSTIS

1781-1857

ASON of John Parke and Eleanor (Calvert) Custis of Mount Airy, Maryland. He was the adopted son of George Washington, and his early life was passed with his grandmother, Martha Washington, at Mount Vernon. In 1802 he built Arlington House. In 1804 he married Mary Lee Fitzhugh (died 1853), and their daughter, Mary Anne Randolph Custis (1808-1873), married General Robert E. Lee (1807-1870).

Engraved, in line, vignette, by John Chester Buttre, "after G. Stuart." This engraving shows a bust portrait, turned three-quarters to the right, with his eyes in the same direction. He has a rather long nose and his hair is very thin on top of his head, where it is parted on the right side. He also has sidewhiskers and wears a coat with fur collar and a white shirt, the wide collar of which is turned down and open at the neck.

At Mrs. Robert E. Lee's death the portrait passed to her son, George Washington Custis Lee (born 1832).

RICHARD CUTTS

1771-1845

RICHARD CUTTS was a son of Colonel Thomas and Elizabeth (Scammon) Cutts, and was born on Cutts Island, Saco, Maine. He was a direct descendant of John Cutts, who was appointed Governor of New Hampshire by Charles the Second. In 1804 he married Ann Payne

RICHARD CUTTS

(q.v.), sister of Mrs. James Madison. He was the first member of Congress from Maine and was first Comptroller of the Treasury under Madison.

Washington, c. 1804. Canvas, c. 30 x 25 inches. Half-length, turned half-way to the right, with his brown eyes directed to the spectator. He has curly brown hair and wears a black coat, white neckcloth and pleated ruffled shirt. The plain background is of a dark neutral color.

His portrait is now owned by a descendant, Mrs. Walter Farwell, of Mallow, Syosset, Long Island, New York.

REPRODUCED in Maine Historical Society's
Collections and Proceedings (1897), Series 2; 8: 1.

A copy, by Charles B. King, is owned by
George B. Cutts, Esq., of Brookline, Massachusetts.

[*Illustrated*]

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MRS. RICHARD CUTTS

Died 1832

ANN PAYNE, daughter of John and Mary (Coles) Payne and a sister of Mrs. James Madison (q.v.). In 1804 she married Richard Cutts (q.v.).

Washington, c. 1804. Canvas, 29 $\frac{1}{4}$ x 24 $\frac{1}{4}$ inches. She is shown seated, half-way left, with her light blue eyes to the spectator and her hands clasped lightly in her lap, in a high-backed armchair, and her body erect. She wears a low-necked white dress with high waist and tight sleeves, the neck trimmed with white lace. A pale mauve shawl with gold fringe has fallen from her shoulders, encircling her body and entirely concealing her forearms. Her light auburn hair, done very high on her head, is parted, and her high forehead is partially covered by long ringlets which hang over eyebrows and temples. Her complexion is florid. The background shows a brownish-hued column about which is draped a green curtain, the outline of which, together with that of the base of the column, makes a caricatured profile

MRS. RICHARD CUTTS

of Stuart. At the left of the column, which rests upon a solid wall or parapet, is shown a glimpse of blue sky flecked with pinkish-white clouds.

Before Stuart left Washington for Boston in 1805, he wrote Mrs. Cutts a note of thanks for some service rendered and referred to her portrait and his profile.

After her husband's death in 1845 her portrait became the property of their son, Doctor Harry Madison Cutts (1858-1918) of Brookline, Massachusetts, who bequeathed it to his son, the present owner, George B. Cutts, Esq., of Brookline.

EXHIBITED at "Loan Collection of Portraits of Women," Copley Hall, Boston, March 11 to 31, 1895.

REPRODUCED, in half-tone, in "Social Life in the Early Republic," by A. H. Whar-

ton, Philadelphia, 1902, facing page 142.

A copy, by Charles B. King, is owned by Mrs. Walter Farwell, Mallow, Syosset, Long Island, New York.

[*Illustrated*]

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MRS. CHARLES WILLIAM DABNEY

1793-1862

FRANCES ALSOP POMEROY, daughter of Samuel Wyllys Pomeroy and his wife, Clarissa Alsop of Connecticut and Boston. She married in 1819 Charles William Dabney (1771-1871) of Boston and Fayal, Azores, where he was United States Consul.

Boston, 1819. Panel, $26\frac{1}{8} \times 21$ inches. She is shown bust, three-quarters right, with her brown eyes directed to the spectator. Her curly hair is brown. She wears a low-necked, high-waisted, short-sleeved, white dress, with white lace on the neck and sleeves. A narrow white ribbon, about her waist, is tied in front with a bow. A red India shawl, with a figured and fringed border, falls from her right shoulder and encircles her body, appearing at her left side. The background is composed of sky and clouds in browns and blues.

According to contemporary family record, the portrait was painted "in a great hurry," immediately after Mrs. Dabney's marriage in June, 1819, just as she was leaving for Fayal, Azores, where the picture remained for many years until brought back to Boston.

MRS. CHARLES WILLIAM DABNEY

Her portrait was inherited by her son, Charles William Dabney (1823-1870) of Boston, and then by his two daughters, the Misses Sarah and Ellen Dabney of Boston, the present owners.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 114.

At the Boston Athenæum in 1868, by Charles William Dabney.

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ALEXANDER JAMES DALLAS

1759-1817

THE son of a Scotch physician, born in Jamaica, West Indies, he was educated at Edinburgh, studied law in London, and practised for a time in Jamaica. In 1780 he married, in England, Arabella Maria Smith (q.v.), the daughter of Captain Smith, R. N. Removing to Philadelphia in 1783, he became an American citizen and was admitted to the bar two years later. In 1791 he was appointed Secretary of the Commonwealth, serving three terms under Governor Mifflin (q.v.), and continued under Thomas McKean (q.v.), until Jefferson appointed him United States District Attorney for Eastern Pennsylvania, which post he held for thirteen years. President Madison in 1814 made him Secretary of the Treasury at the time of the war with Great Britain, when the government was seriously embarrassed. Dallas performed his duties well and energetically. He was Secretary of War as well as Secretary of the Treasury after March, 1815. It was through his efforts that the Bank of the United States was reëstablished. In 1816 he returned to the practice of law in Philadelphia, but died a few weeks later.

Philadelphia, c. 1800. Canvas, 29 x 24 inches. Bust portrait, three-quarters to the left, with his grayish-green eyes directed to the spectator. His hair is pow-

ALEXANDER JAMES DALLAS

dered, tied in a queue bow, and his complexion is fresh. He wears a black coat, a white neckcloth and cambric bow tie edged with lace. The plain background is of dark green and dark brown tones.

This portrait was given by Mr. Dallas to his eldest daughter, Mrs. Sophia Balch, who left it to her son, Alexander Dallas Balch, who gave it as a memento to Mrs. Matilda W. Emery, wife of Major-General Emery, U. S. A., of Washington, District of Columbia, from whom it was purchased by the Pennsylvania Academy of the Fine Arts, Philadelphia.

ENGRAVED—

In stipple, by W. S. Leney, 1817, 3.10 x 3 inches. Two states (Stauffer, 1741).

In stipple, by Goodman and Piggot, 1888, 4.13 x 3.15 inches (Stauffer, 1129).

REPRODUCED, in photogravure, in "Albert

Gallatin," by J. A. Stevens, 1909, facing page 236.

A copy was made by Thomas Sully in 1834 for Mr. Dallas' son, and another by the same artist in 1835.

C. S. Bradford, photo., copyright.

[*Illustrated*]

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MRS. ALEXANDER JAMES DALLAS

Died 1837

ARABELLA MARIA, daughter of Captain George Smith of the British Army and his wife Arabella, daughter of Doctor Barlow, rector of Stoke, Devonshire, England, and a granddaughter of Sir Nicholas Thevanion of Cornwall, England. On the fourth of March, 1780, she married Alexander James Dallas (q.v.) in the parish of Alphonston, Devonshire. They came to America in 1783.

Philadelphia, c. 1800. Canvas, 29 x 24 inches. Half-length, seated half-way to the right, in a carved and gilt armchair upholstered in red velvet and studded with brass-headed nails. Her dark brown eyes are directed to the spectator and a black ribbon is visible in her powdered fluffy hair. She wears a low-cut dress of black velvet, with folds of white tulle filling in the neck and encircling the end of her sleeve, where they are held together by a gold clasp with a carbuncle. Her hands are clasped and her left arm appears to rest on a table concealed by a grayish-white

MRS. ALEXANDER JAMES DALLAS

scarf thrown over her arm. Around her neck is a narrow band of black velvet and at her bosom she wears a miniature. On her right wrist is a chain of pearls forming a bracelet fastened with an enameled clasp; on the third finger of her right hand may be seen a plain gold ring. The plain background is of a dark and dull red.

This portrait was owned in 1888 by Mrs. Sophia Bache Irwin of Philadelphia, and at her death it passed to her daughter, Mary Bache Irwin, wife of Dennis McCarthy, Esq., of Washington, District of Columbia, the present owner.

EXHIBITED at "Loan Exhibition of Historical Portraits" December 1, 1887, to January 15, 1888, at the Pennsylvania Acad-

emy of the Fine Arts, Philadelphia.
C. S. Bradford, photo., copyright.

[*Illustrated*]

• (207) •

DOCTOR SAMUEL DANFORTH

1740-1827

HE was a son of Samuel and Elizabeth (Symmes) Danforth of Cambridge, Massachusetts, and was graduated from Harvard in 1758. He married, first, in 1770, Hannah Watts (died 1780); second, Margaret Billings (died 1782); and third, Martha Gray Hall. He practiced medicine in Boston, and was much esteemed as a physician. Loyalty to the British Crown brought him into temporary disrepute at the time of the American Revolution, and he lived for two years at Newport, Rhode Island. He was a Fellow of the American Academy of Arts and Sciences; president from 1794 until 1798 of the Massachusetts Medical Society; and a corresponding member of the London Medical Society.

Of Doctor Danforth, Oliver Wendell Holmes says in Winsor's "Memorial History of Boston," Vol. IV, page 563: "He was very positive, somewhat passionate; swore like our army in Flanders, and did not care much for other people's beliefs. . . . He has special claims to profes-

DOCTOR SAMUEL DANFORTH

sional remembrance as having anticipated the practitioners of our own time in entirely giving up blood-letting. . . . He could not bear opposition. But he was a great favorite with his patients and commanded their entire confidence."

Boston, c. 1809. Canvas (s), $35\frac{1}{8} \times 29\frac{3}{8}$ inches. His portrait shows him seated three-quarters left, in an armchair upholstered in red velvet, and his blue eyes directed to the spectator. He wears a black coat, white neckcloth and ruffled shirt. His hair is powdered, and tied in a queue. His face, ruddy in color, has a kindly but determined expression. In his left hand, which rests upon his right, he holds an unopened letter, and his right hand clasps an upright leather-bound book. In the background is a pale rose-colored curtain.

Inherited at his death by his daughters, his portrait was bequeathed by the survivor of them, Elizabeth Sherburne Bowers Danforth (1801-1885) of Boston, to the Massachusetts Medical Society, its present owner, but it has hung for some years in the Massachusetts Medical Library, 8 The Fenway, Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 208.

At the Boston Athenæum in 1871.

The head was drawn on stone by Rembrandt Peale and lithographed by Pendleton for "Thacher's American Medical Biography," 1828, Vol. 2.

•(208)•

THOMAS, BARON DARTREY

1725-1813

THOMAS DAWSON, son of Richard and Elizabeth (Vesey) Dawson. He was created Baron Dartrey of Dawson Grove, County Monaghan, Ireland, in 1770. He married, first, in 1754, Lady Anne Fermor, who died in 1769; and, second, in 1770, Philadelphia Hannah Freame (died 1826), a granddaughter of William Penn of Philadelphia, Pennsylvania. He was created Viscount Cremorne in 1785, and his

THOMAS, BARON DARTREY

children dying young, thus depriving him of direct issue, he was created, in 1797, Baron Cremorne of Dawson Grove, County Monaghan, with remainder to his nephew, and the heirs male of that gentleman.

London, 1782.

The portrait was inherited, with the barony of Cremorne, by his great-nephew, Richard Thomas Dawson, second Lord Cremorne (1788-1827).

EXHIBITED, according to Strickland, at the Royal Academy, London, in 1785 (No. 176 ?, "Portrait of a Nobleman").	Not listed in Mason. Listed in Strickland.
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•(209)•

COUNT ANDRE DASCHKOFF

CHARGE D'AFFAIRES and consul-general from Russia to the United States in 1811, and from 1812 to 1818 Russian Envoy Extraordinary and Minister Plenipotentiary to the United States.

According to Mason, Count Daschkoff most probably took the portrait with him to Russia.

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AARON DAVIS

1763-1817

HE was a son of Captain Aaron and Susannah (Craft) Davis of Roxbury, Massachusetts. He married in 1793 Theoda Williams (q.v.) of Roxbury. Mr. Davis, with his brother Charles, carried on a

AARON DAVIS

large and lucrative business in Roxbury, in packing and shipping provisions; and they also owned and operated a distillery and tannery. Mr. Davis died suddenly while returning from a trip to the West Indies, and left no children.

Boston, c. 1816. Panel (s), $28\frac{1}{8} \times 22\frac{7}{8}$ inches. His portrait is in excellent condition and shows a man of genial countenance, with a complexion of brilliant coloring, blue eyes directed to the spectator, and hair originally sandy, but turned gray, and the top of his head bald. He is seated, three-quarters right, and wears a black coat, white neckcloth and ruffled shirt. His hands do not show. The background is plain and dark.

This portrait passed to his niece, Miss Davis of Roxbury, and then to her brother, Charles Davis (1807-1888) of Boston, who, about three years before he died, gave it to his son, Charles Davis, Jr., Esq., of Boston. He, in 1914, gave it to his son, Aaron Davis, Esq., of Boston.

EXHIBITED at Copley Hall, Boston, in
1896.

Not listed in Mason.
Listed in Fielding, No. 37.

[*Illustrated*]

•(211)•

MRS. AARON DAVIS

1764-1834

SHE was Theoda Williams, daughter of Stephen and Theoda (Perrin) Williams of Roxbury, Massachusetts, and a sister of Mrs. John Bartlett of Roxbury (q.v.). She married, first, in 1793, not, as Mason states, Charles Davis, but Aaron Davis (q.v.) of Roxbury. She married, second, in 1820, Jonathan Hunnewell (1759-1842), a selectman and merchant of Boston.

Boston, c. 1816. Panel (s), $28 \times 22\frac{3}{4}$ inches. She is seated, three-quarters left, in an armchair upholstered in crimson velvet, and is represented as a woman of

MRS. AARON DAVIS

dignity and refinement who, although no longer young, still retains many evidences of former beauty of face. Her hair, a rich chestnut brown, has not yet begun to turn gray, and is massed upon her head in luxuriant rolls and curls, and confined just above her forehead with a broad band of brown velvet, below which, upon her forehead, descend loose ringlets. Her dark brown eyes are directed to the spectator. She wears a black velvet dress, cut low, and with short sleeves, the neck of the dress being filled in with lace, which leaves her throat exposed. A filmy lace shawl is thrown over her right shoulder and, passing behind her back, envelops her left arm to the wrist. Only her left hand is shown, and the plain background is of a dark brownish tone.

Inherited by her niece, Theoda Williams (Mrs. John Standish Foster, 1790–1873), the portrait passed to her daughter, Hannah Barrett Foster (1825–1884), wife of Elliot Eaton Kellogg of Dedham, Massachusetts, and from her to her son, Doctor Edward Brinley Kellogg of Boston.

EXHIBITED at "Loan Collection of Portraits
of Women," at Copley Hall, Boston,

March 11–31, 1895; lent by Edward B.
Kellogg, Esq.

[*Illustrated*]

•(212)•

GENERAL AMASA DAVIS

1744–1825

HE was a son of Joshua and Sarah (Pierpont) Davis of Roxbury and Brookline, Massachusetts. From 1787 until his death he was Quartermaster-General of Massachusetts. He was active for many years in the state militia, and a member of the Ancient and Honourable Artillery Company of Boston. He married in 1764 Sarah Whitney (1746–1794) of Weston, Massachusetts.

Boston, c. 1820. Panel, $32\frac{1}{8} \times 26\frac{1}{8}$ inches. He is shown seated comfortably, three-quarters left, in an armchair upholstered in red, his elbows resting upon the arms of the chair, and his hands with the fingers interlocked. He wears a black coat

GENERAL AMASA DAVIS

buttoned, and a white neckcloth and muslin ruffles in his bosom. His face is ruddy, and his expression calm and kindly. His dark blue eyes, with high eyebrows, are directed to the spectator. His head, bald on top, with curly white hair, is thrown into strong relief by a dark background of olive browns.

The portrait, valued in 1825 at twenty-five dollars in the inventory of his estate, was inherited by his eldest daughter, Lucinda (1769-1843), wife of William Dorr of Dorchester, Massachusetts. At her death it passed to her daughter, Sarah Whitney Davis Dorr (1808-1899), wife of Edwin Lemist of Roxbury, Massachusetts, and then to her daughter, Frances Ann Lemist (Mrs. John Andrews Wheelock) of Roxbury. Mrs. Wheelock sold it in 1915 to Mrs. Thomas Lindall Winthrop (Ann Lothrop Motley) of Boston, a great-granddaughter of General Davis, and she in turn, in May, 1923, gave the portrait to her niece, Mrs. Lawrence Park of Groton, Massachusetts, a great-great-granddaughter of the subject.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 106.

At the Boston Art Club in November, 1911.

At the Worcester Art Museum in 1912.

A copy, made about 1835 by Jane Stuart, is owned by Mrs. Lawrence Park, Groton, Massachusetts.

[*Illustrated*]

•(213)•

MRS. CALEB DAVIS

1750-1825

ELEANOR CHEEVER, a daughter of William Downs and Elizabeth (Edwards) Cheever. In 1787 she married Caleb Davis of Boston, the son of Joshua and Sarah (Pierpont) Davis of Brookline, Massachusetts.

Boston, before 1820. Panel, 26 x 21 $\frac{3}{8}$ inches. This is a bust portrait, showing Mrs. Davis turned three-quarters to the left with her hazel eyes directed to the spectator. Only a few light brown curls are seen, the rest of her hair being concealed by a ruffled lace cap. She wears a bodice of lavender-colored silk with a deep yoke of lace finished at the neck with a high standing circular lace collar.

MRS. CALEB DAVIS

Over her shoulders is a black silk shawl. The plain background is of warm brown tones. On the back of the panel is inscribed: "Eleanor Cheever Davis, 1750-1825, Gilbert Stuart."

The portrait was inherited by her daughter, Eliza Cheever Davis (1790-1828), wife of George Cheyne Shattuck, of Boston; then by her son, George Cheyne Shattuck (1813-1893) of Boston, who bequeathed it to his son, Doctor Frederic Cheever Shattuck, the present owner, also of Boston.

EXHIBITED—

At the Museum of Fine Arts, Boston, in 1880.

tion of Portraits of Women," March 11-31, 1895.

At Copley Hall, Boston, at "Loan Collec-

LITHOGRAPHED in vignette by Pendleton.

[*Illustrated*]

•(214)•

CHARLES DAVIS

1777-1821

ASON of General Amasa (q.v.) and Sarah (Whitney) Davis of Boston. He was graduated from Harvard College in 1796, and married in 1803 Eliza Bussey (q.v.) of Boston.

Boston, 1808. Panel, $32\frac{1}{8} \times 26\frac{1}{4}$ inches. Half-length. Turned three-quarters right, and seated in a gilt Empire armchair upholstered in red velvet. His keen, penetrating eyes, directed to the spectator, are dark blue, his complexion brilliant, and his expression genial and complaisant. His hair, thin on top of the head, is curly and light brown, with long, loose curls on the high forehead. He wears a high-collared black velvet coat, a white neckcloth, and a starched frilled shirt. His right elbow rests on the arm of the chair, and his partially closed right hand is shown. The background is plain and of a grayish-brown tone.

Painted for his father-in-law, Benjamin Bussey (1757-1842), it passed to Mrs. Bussey (1762-1849), and at her death to her granddaughter, Mr. Davis' daughter, Maria Bussey Davis (1814-1894) of "Woodland Hill," Jamaica Plain, Massachusetts, wife of Thomas Motley. At Mrs. Motley's death it became the

CHARLES DAVIS

property of her son, Thomas Lawrence Motley (1835-1909) of Groton, Massachusetts, and at his death passed to his daughter, Maria Davis Motley, widow of Lawrence Park, Esq., of Groton.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 186.

At the Museum of Fine Arts, Boston, from

September, 1915, to September, 1916.

A copy, made by Edgar Parker about 1885, is owned by Mr. Davis' great-grandson, Charles Motley Clark, Esq., of Boston.

[*Illustrated*]

·(215)·

MRS. CHARLES DAVIS

1783-1841

ELIZA, daughter of Benjamin (q.v.) and Judith (Gay) Bussey (q.v.) of Boston and "Woodland Hill," Jamaica Plain, Massachusetts. She married in Boston in 1803 Charles Davis (q.v.) of Boston.

Boston, 1808. Panel, $32\frac{1}{8} \times 26\frac{1}{4}$ inches. Life-size, half-length, showing her seated in an easy attitude, three-quarters left, in a gilt Empire armchair, upholstered in rich old rose velvet, with her gray-blue eyes to the spectator. She wears a short-sleeved, high-waisted, low-necked, black velvet gown, trimmed about the neck with narrow white lace. Her light brown hair is parted on her forehead and worn in large ringlets at her temples. Her coloring is brilliant. A cord of black velvet passes around her head. Her hands rest on her lap, with the fingers interlocked and her right forearm lies upon a cushion of the same shade as the chair covering. The background is plain and of brown tones.

Painted for her father, her portrait remained in his possession until his death in 1842, when it passed to her mother, and at her death in 1849 it was inherited by Mrs. Davis' daughter, Maria Bussey Davis (1814-1894), wife of Thomas Motley (1812-1895) of "Woodland Hill." At Mrs. Motley's death, it became the property of her daughter, Judith Eleanor Motley, wife of Edward Gilchrist Low of Brookline, Massachusetts, and Mrs. Low gave it in 1909 to her niece, Maria Davis Motley, widow of Lawrence Park, Esq., of Groton, Massachusetts, a great-granddaughter of Mrs. Davis.

MRS. CHARLES DAVIS

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 187.

At the Museum of Fine Arts, Boston, from September, 1915, to September, 1916.

At the Worcester Art Museum from December, 1921, to January, 1922.

A copy, made by Edgar Parker about 1885, is owned by Mrs. Davis' great-grandson, Charles Motley Clark, Esq., of Boston.

[*Illustrated*]

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MRS. ELEANOR DAVIS

Died 1825

SHE became the wife of a Mr. John Derby.

According to Mason, her portrait was painted prior to 1820 and was owned in 1879 by her grandson, Doctor G. C. Shattuck of Boston. From the latter it passed to his son, Doctor George Brune Shattuck of Boston. It is a very poor example of Stuart's work.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 159.

•(217)•

MRS. ISAAC P. DAVIS

1784-1867

AND HER SISTER

MRS. BERNARD HENRY

1789-1876

MR. DAVIS was Susan Jackson, and Mrs. Henry was Mary Miller Jackson, daughters of Doctor David and Susan (Kemper) Jackson of Chester County, Pennsylvania. Susan Jackson married, in 1807,

MRS. ISAAC P. DAVIS

Isaac P. Davis (1771-1855) of Boston, a very intimate friend of Stuart, and Mary Miller Jackson married Bernard Henry of Philadelphia.

Boston, c. 1806. Panel, $26\frac{1}{2} \times 26\frac{1}{4}$ inches, framed in a circular mat, $23\frac{7}{8}$ inches in diameter. Mrs. Davis, the head at the right of the picture, is shown with a smiling face, brown eyes and hair, and a fresh complexion, with her head slightly tilted towards the right. Mrs. Henry has a fresh complexion, but eyes of a darker brown, and her brown hair has a reddish tinge, and her expression is serious. Only the heads are finished, the rest of the panel being covered with a tone of greenish-gray. A section of the panel measuring $10\frac{1}{2}$ inches in height by $8\frac{1}{2}$ inches in width and enclosing Mrs. Henry's head was at some time cut out of the panel by Stuart as he was not satisfied with it.* He then had a piece of wood set into the opening on which he painted the head. "The sisters look like mere girls, and they are very pretty girls, to whose charms Stuart has done full justice. There is a flowerlike freshness and delicacy of complexion which is peculiar to this able portraitist's palette, and the soft curling brown hair brought down over the forehead in little wavy spirals in the fashion of the time, with the limpid brown eyes and the subtle curves of the lips, are in Stuart's most attractive manner."—W. H. Downes, *Boston Transcript*, December 26, 1917.

This painting, which seems to have belonged to Mrs. Davis, was inherited at her death by her niece, Helen Susan Henry, wife of the Honorable Frederick Octavius Prince (died 1899) of Boston, who left it to her husband, who, in turn, bequeathed it to his son, Gordon Prince of Boston, who left it to his widow. It belongs at present to her estate, and since 1917 it has been deposited in the Museum of Fine Arts, Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 35.

At the Boston Athenæum, 1856, 1871, 1880.

* This piece of panel, now measuring $5\frac{1}{2} \times 5\frac{1}{2}$ inches, is owned by W. Barklie Henry of Philadelphia. (See "Mrs. Bernard Henry.")

[*Illustrated*]

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MRS. ISAAC P. DAVIS

1784-1867

AND HER SISTER

MRS. BERNARD HENRY

1789-1876

Mrs. Henry R. Dalton of Boston owns a sketch of the heads of these two ladies, measuring about ten inches in height and sixteen inches in width.

Not listed in Mason.

•(219)•

WILLIAM DAVIS

1758-1826

HE was a son of Thomas Davis, 2nd, of Plymouth, Massachusetts, and his wife Mercy Hedge, and older brother of Stuart's intimate Boston friend, Isaac P. Davis. He was a shipowner and West India merchant, and married in 1781 Rebecca Morton (q.v.) of Plymouth, Massachusetts.

Boston, 1825. Canvas (s), $29\frac{3}{4} \times 24\frac{3}{8}$ inches. Mr. Davis is shown seated, three-quarters left, at the end of an Empire sofa of gilded wood, upholstered in red, his left arm thrown over the arm of the sofa, but no hands appearing. His genial blue eyes gaze directly at the spectator. He wears a black velvet coat, thrown open, exposing a black silk waistcoat. About his neck is a white neckcloth, and below a frilled shirt. His large head, with a high forehead, is crowned with thin, wavy, white hair, and the complexion of his round, fleshy face is pink and white.

WILLIAM DAVIS

A smile lurks about the mouth. The background is plain and of a light greenish-gray or light olive.

The portrait was painted probably as a wedding gift for Mr. Davis' daughter, Elizabeth Davis (1803-1886), who married, first, in 1825, Alexander Bliss (d. 1827) of Boston, and second, in 1838, George Bancroft (1800-1891), the historian and statesman. At Mrs. Bancroft's death in Washington in 1886, the portrait passed to her husband, and at his death was inherited by her son by her first husband, Alexander Bliss (1827-1896) of Washington, and at his death by his son, William Julian Albert Bliss, Esq., of Baltimore, Maryland.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 89.

At the Museum of Fine Arts, Boston, in 1880.

At the Baltimore Art Loan Exhibition, "under auspices of the Municipal Art So-

ciety of Baltimore," March, 1902, by Mr. William J. A. Bliss.

NOTE: This is the same picture listed by Mason under this title, but he also lists it erroneously as Morton Davis, thus making two portraits out of one.

[*Illustrated*]

•(220)•

MRS. WILLIAM DAVIS

1762-1847

SHE was Rebecca, daughter of Nathaniel and Rebecca (Jackson) Morton of Plymouth, Massachusetts. She married William Davis (q.v.) of Plymouth, and after his death lived with her daughter in Boston, and died there.

Boston, 1825. Canvas (s), $29\frac{3}{4} \times 24\frac{3}{8}$ inches. Mrs. Davis sits nearly full front, but slightly turned toward her left, in an armchair of gilded wood upholstered in red. She wears a simple gray silk dress, open at the neck and filled in with white material and a white ruffle, leaving the throat open. A white lace shawl, fallen from the shoulders, appears on each forearm. Upon her head, low on her forehead and completely covering her ears, she wears a round lace cap with a silk band and trimmed about the edge with a white ruffle. Below the cap, on her forehead, a few

MRS. WILLIAM DAVIS

curls of light brown hair are shown. Her blue eyes are directed to the spectator, and while her expression is not severe, it is somewhat less genial than that of her husband. Her complexion is rosy. The background is plain, and of a light greenish-gray or light olive tone.

Mrs. Davis' portrait, the history of which is identical with that of her husband's, is owned by William J. A. Bliss, Esq., Baltimore, Maryland.

EXHIBITED at the Art Loan Exhibition, Baltimore, "under Auspices of The Municipal Art Society of Baltimore," March, 1902, by William J. A. Bliss.

NOTE: This picture is erroneously listed by Mason under the name of Mrs. Morton Davis.

[Illustrated]

•(221)•

COLONEL THOMAS DAWES

1731-1809

THOMAS DAWES, son of Thomas and Sarah (Underwood) Dawes of Boston, was fifth in descent from William Dawes, a settler of 1635. By trade he was a mason and became one of the first great mechanics of Boston. Among other buildings he was architect of the State House and of the Old Brattle Street Church; he laid the cornerstone in 1772 and did half the mason work, and he also helped to build the Eustis Mansion for Governor Shirley. In 1771 he was major of the "Boston Regiment," and in 1773 colonel. In 1752 he married Hannah, daughter of Increase and Ann Gray Blake. Their house was on Purchase Street, next door to Samuel Adams. In his later years Colonel Dawes was director of the Massachusetts National Bank.

Boston, c. 1806. Panel, 32 x 26 inches. Half length, seated, three-quarters to the left, in a gilded upholstered chair. He wears a black coat, a white neckcloth,

COLONEL THOMAS DAWES

and a gray wig with rolls over his ears and tied with a queue bow. His eyes are yellowish-brown and his complexion is ruddy. With his left hand he holds a book, the title of which is "Palladio." In the background is a dark curtain which, draped back at the left, reveals the base of a column and a cloudy sky.

This portrait was inherited by his son, Judge Thomas Dawes, who left it, together with the Stuart portrait of himself, to his daughter, Mrs. James Haywood of Roxbury, Massachusetts. About 1844, through some family agreement, they came into the possession of Thomas Dawes Eliot (1808-1870), a grandson of Judge Dawes, who bequeathed them to his widow, Frances Lincoln (Brock) Eliot. At her death, in 1900, the portraits passed to her daughter, Caroline (Dawes) Eliot (1835-1921), wife of Thomas Meriam Stetson, who bequeathed them to her son, the present owner, Frederick Dudley Stetson, Esq., of New Bedford, Massachusetts, a great-great-great-grandson of Colonel Thomas Dawes.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 80.

Ride with Paul Revere," by Henry W. Holland, Boston, 1878, facing page 60.

REPRODUCED in "William Dawes and His

[*Illustrated*]

•(222)•

JUDGE THOMAS DAWES

1757-1825

ASON of Colonel Thomas (q.v.) and Hannah (Blake) Dawes of Boston, Massachusetts. He was graduated from Harvard College in 1777, and in 1781 married Margaret Greenleaf (1761-1836). He was a member of the Massachusetts Convention in 1780 and again in 1788; judge of the Massachusetts Supreme Court from 1792 to 1802, and judge of the Probate Court from 1802 until his death.

Boston, c. 1806. Panel, 32 x 26 inches. This half-length portrait shows the subject seated, turned three-quarters to the right, in a gilded armchair upholstered

JUDGE THOMAS DAWES

in red, his right hand grasping the arm of the chair and his left hand resting on his lap. He is leaning slightly forward and his dark brown eyes are directed to the spectator. His hair, worn short, is gray and his complexion ruddy. He wears a dark coat and double-breasted waistcoat, a white neckcloth and ruffled shirt. The plain background is dark green.

The history of this portrait is the same as that of the Stuart portrait of Colonel Thomas Dawes and it is now owned by Frederick Dudley Stetson, Esq., of New Bedford, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 88.
REPRODUCED in "William Dawes and His

Ride with Paul Revere," by Henry W. Holland, Boston, 1878, facing page 70.

[*Illustrated*]

·(223)·

JAMES MASSY DAWSON

1736-1790

BORN in Ballinacourte, Ireland; the son of Hugh and Mary (Dawson) Massy. He married Mary (d. 1805), daughter of John Leonard of Carha, County Galway, and Brownstown, County Kildare.

Dublin, c. 1788. Panel, $28\frac{3}{4} \times 23\frac{1}{4}$ inches. He is shown bust, with body three-quarters to the left, and head almost profile. His eyes are gray and his powdered hair is tied in a queue bow. He wears a very dark blue coat, a white waistcoat, a white neckcloth, and *jabot*. The background is plain, of brownish-gray tones.

This portrait was acquired from the estate of Lord Massy, "The Grove," Fetard, Tipperary, Ireland, in 1919. It is now owned by Thomas B. Clarke, Esq., of New York.

EXHIBITED at the Union League Club, New York, January, 1922 (14).
Not listed in Mason.

[*Illustrated*]

MAJOR-GENERAL HENRY DEARBORN

1751-1829

HE was a son of Simon and Sarah (Marston) Dearborn of North Hampton, New Hampshire. He served in the Revolution—at Bunker Hill, Monmouth, Ticonderoga, Yorktown and in other important battles. He was Secretary of War from 1801 to 1809, Major-General in 1812, and Minister to Portugal in 1822. He married in 1780 Dorcas Osgood, his first wife, Mary Bartlett, having died in 1778, and in 1813 he married, thirdly, Sarah (q.v.), the widow of James Bowdoin.

Boston, 1812. Panel, $28\frac{3}{16} \times 22\frac{3}{4}$ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. His complexion is ruddy, and his hair white or powdered. He wears a dark blue coat with gold oak-leaf trimmings, and gilt epaulettes. A crimson strap crosses his breast from the right shoulder, and the blue ribbon of the Order of the Cincinnati is pinned to his left breast immediately under the lapel of the collar. The background is a dark slate color, shading to light blue near the head.

This portrait, the original from life, was inherited by his son, General Henry Alexander Scammell Dearborn (q.v.) of Roxbury, Massachusetts, and at his death by his son, Henry George Raleigh Dearborn (1809-1884) of Roxbury (until it passed into the possession of the latter, the portrait had hung in the house of the subject's widow, on the corner of Milk and Hawley Streets, Boston, and first hung in the Brinley house, in Roxbury, General Dearborn's home), and then passed to his widow, Sarah Maria Dearborn. She sold it in 1886 to sixteen members of the Chicago Commercial Club, who on May 20, 1886, presented it to the Calumet Club of Chicago. When the Calumet Club dissolved it was purchased by M. Knoedler & Co. of New York, who, in 1914, sold it to the Art Institute of Chicago.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 197.

At the Bostonian Society's Rooms, in Old State House, Boston, in 1886.

At the Chicago Art Institute, in January, 1905, by the Calumet Club.

REPRODUCED—

In half-tone, in the *Fine Arts Journal*, 1913, Vol. XXIX, page 717.

In half-tone, in the Bulletin of the Chicago Art Institute, April, 1914.

In half-tone, in "American Pictures and their Painters," by Lorinda M. Bryant, 1920, facing page 30.

There are five copies of this picture besides the two replicas by Stuart (q.v.): one by Joseph G. Cole, made at the request of Colonel Joshua Howard of Dearbornville, Michigan; one by Walter M. Brack-

ett for the War Department at Washington; one by U. D. Tenny for the State House at Concord, New Hampshire; one, probably by Greenleaf, for the Boston Museum; and one owned by the Chicago Historical Society. (This latter is reproduced, in half-tone, oval, in G. C. Lee's "History of North America," Vol. 12, facing page 189.)

[Illustrated]

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MAJOR-GENERAL HENRY DEARBORN

1751-1829

Roxbury, 1812. Panel (s), $27\frac{7}{8} \times 22\frac{3}{4}$ inches. This replica of the preceding picture shows him bust-size, three-quarters left, with his light blue eyes directed to the spectator. His complexion is ruddy, and he has gray or powdered hair and gray sidewhiskers. He wears a major-general's uniform, with the black coat with high coat-collar, gold epaulettes, and gold oak-leaf decorations on the collar, lapels, and down the breast; standing white collar; black satin stock; and white muslin shirt frill. A crimson sash crosses the breast from the right shoulder, on which is an oval gold or brass badge. A greenish-blue silk ribbon is tied in a bow on the breast, from which hangs the medal or insignia of the Society of the Cincinnati. The plain background, of reddish-browns and greenish-blues, represents a smoky sky with clouds.

This portrait was inherited by his daughter Julia Dearborn (1780-1867), wife of Joshua Wingate of Portland, Maine, then by her daughter Julia Octavia Wingate (1800-1877), wife of Charles Quincy Clapp of Portland, then by her daughter Georgianna Wingate Clapp (1822-1895), wife of Winthrop Gray Ray of New York City, and then by her daughter Mary Gray Ray (1846-1917) of Portland, Maine. In 1917 she bequeathed it to the Portland (Maine) Society of Art (L. D. M. Sweat Memorial), in memory of her mother.

EXHIBITED at the Metropolitan Museum of Art, New York City, in 1895.

REPRODUCED, in half-tone, in the *American Art News*, March 31, 1917.

MAJOR-GENERAL HENRY DEARBORN

1751-1829

Boston, 1812. Panel, 28 x 22 $\frac{3}{4}$ inches. This picture, a replica, but not in uniform, shows him bust, three-quarters left, with his blue eyes directed to the spectator. He is simply dressed in a brownish-black, high-collared coat, with the edges of his waistcoat showing upright at his throat, and a white neckcloth and ruffled shirt frill. His short gray hair comes to a kind of point on top of his head, and a faint smile lingers in the corners of his mouth. The ribbon of the Order of Cincinnati is fastened on his left breast. His hands are not shown. The background is plain. Of this picture, Mr. J. Nilsen Laurvik says, in an article in the *Century Magazine* for September, 1915, on "Evolution of American Painting": [It] "reveals Stuart's uncommon powers of characterization as well as his accomplished craftsmanship. The hand of the master is in every stroke, and the whole is imbued with a profound dignity achieved only by the great masters of portraiture, with whom Stuart will surely rank when the world comes to know and esteem his art at its proper value."

On the back of the canvas is written in John Neagle's hand: "Portrait of Maj. Gen. Henry Dearborn, by G. Stuart."

This portrait was originally owned by John Neagle (1799-1865), the artist, a pupil of Stuart's. From him it passed to his son, Garrett Neagle, who sold it to the Honorable John Welsh of Philadelphia, who in turn gave it to his son Herbert Welsh, Esq., of Philadelphia. He sold it in 1920 to Arthur Meeker, Esq., of Chicago.

EXHIBITED—

At the Seventh Annual Exhibition of the Artists' Fund Society of Philadelphia, in 1842, by John Neagle.

At the Loan Exhibition of Historical Portraits, held at the Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888.

At the Panama-Pacific International Exposition at San Francisco, California, in 1915.

ENGRAVED, on wood, by Kilburn, for Win-

sor's "Memorial History of Boston," 1881, Vol. III, page 574.

REPRODUCED, in half-tone, in *The Century Illustrated Magazine*, for September, 1915, Vol. XC, No. 5, page 777.

Two copies of this portrait were made by Herbert Welsh, one of which is owned by Miss Anne Frances Harrod Boyd of Portland, Maine, and the other by the Portland Historical Society.

MAJOR-GENERAL
HENRY ALEXANDER SCAMMELL
DEARBORN

1783-1851

HE was a son of General Henry Dearborn (q.v.) by his wife, Dorcas Osgood, and was born in Exeter, New Hampshire. He was graduated in 1803 at William and Mary College, Virginia, and married in 1807 Hannah Swett Lee (q.v.) of Marblehead. He was a lawyer, Collector of the port of Boston from 1813 to 1830, and Mayor of Roxbury from 1847 to 1851.

Boston, c. 1812. Panel, 28 x 22½ inches. He is shown bust, three-quarters left, with his pleasant light brown eyes directed to the spectator. His hair is reddish-brown, and his complexion dark and ruddy. He wears a deep-brown coat with a brown fur collar, above which show glimpses of a buff waistcoat, and a loosely knotted white neckcloth fills in the V of his buttoned waistcoat. The background is a dark clouded brown, shading toward the top of the picture, particularly about the right cheek, into Gobelin blue.

At his death in Portland his portrait passed to his widow and at her death in Roxbury in 1869 it became the property of her son, Henry George Raleigh Dearborn (1809-1884) of Roxbury, and at his death to his widow (d. 1890), and then to a granddaughter of the subject, Miss Mary Julia E. Clapp of Portland, Maine. She bequeathed it to Bowdoin College, Brunswick, Maine, in 1917, subject to one life interest which was waived.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 199.

[*Illustrated*]

MRS. HENRY ALEXANDER SCAMMELL
DEARBORN

1784-1869

SHE was Hannah Swett Lee, daughter of Colonel William Raymond and Hannah (Tracy) Lee of Marblehead, Massachusetts, and married, in 1807, Henry Alexander Scammell Dearborn (q.v.).

Boston, c. 1812. Panel, 28 x 22½ inches. She is shown bust, three-quarters right, with her dark brown, snapping eyes directed to the spectator. Her hair is dark brown, and her complexion blooming. Her white gown is close-fitting, ungirdled, square-cut and low-necked, with short puffed sleeves trimmed with simply plaited white ruching, and wrinkles across the body, beneath the line of the bosom. A camel's hair shawl of rich red over her left shoulder has slightly fallen, and conceals her right arm. Her hands are not shown. In her right ear is seen a carnelian earring, flat and nearly lozenge-shaped, and bordered with pearls. The background consists of two brown columns rising from a parapet. Against the central column is drawn up a curtain of a lighter yellowish-brown tone with stiff cords depending, an ornamental end of which falls upon the parapet, and beyond are white clouds and blue sky.

Her portrait was inherited by her daughter, Julia Margareta Dearborn (1808-1880), wife of the Honorable Asa W. H. Clapp (1805-1891) of Portland, Maine, and from her to her daughter, Mary Julia E. Clapp (d. 1917) of Portland, who bequeathed it to Bowdoin College, Brunswick, Maine, subject to one life interest which was waived.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 198.

[*Illustrated*]

COMMODORE STEPHEN DECATUR

1779-1820

BORN in Sinnepuxent, Maryland; son of Stephen Decatur, who was a post-captain in the United States Navy, and during the troubles with France commanded the West Indian squadron. In 1798 Stephen the younger was commissioned a midshipman in the United States Navy, soon distinguishing himself as a youth of unusual talent and bravery. Promoted to be a lieutenant in 1799, he was in active service in the Mediterranean until 1805, and was also active in the War of 1812. In 1815 Decatur commanded one of the two fleets operating against Algiers and succeeded in concluding treaties with Algiers, Tunis and Tripoli which ended the baneful domination of the Barbary powers. From 1816 to 1820 he was a member of the newly created naval commission. In 1806 he married Susan Wheeler (q.v.). Challenged to a duel by Commodore James Barron, he was fatally wounded March 22, 1820, at Bladensburg, Maryland.

Boston, c. 1814. Canvas, 30 x 25 inches. He is shown bust, three-quarters left, with his dark brown eyes directed to the spectator. His hair, with ringlets on his forehead, and his sidewhiskers are dark brown. He wears a dark blue uniform trimmed with gold braid on the collar and with frogs on the coat; gold epaulettes; white standing collar; black stock and white shirt frills. A plain dark background.

At Commodore Stephen Decatur's death his portrait by Stuart was given by his widow to his brother, Colonel John Pine Decatur (1786-1832), who bequeathed it to his daughter, Anna Pine Decatur (1812-1896), wife of William H. Parsons, who left it to her son, William Decatur Parsons, Esq., of New York City, the present owner.

ENGRAVED—

In stipple, by David Edwin, for the *Analectic Magazine*, 1813. 3.12 x 3.1 inches. Two states (Stauffer, 748).

In stipple, by David Edwin, 3.12 x 3.2 inches. (Stauffer, 749.)

In stipple, by Thomas Gimbrede, 3.10 x 3.1 inches. Two states (Stauffer, 1049).

COMMODORE STEPHEN DECATUR

The portrait of Commodore Stephen Decatur in the Metropolitan Museum of Art, New York City (Charles Allen Munn Collection), was supposed to be by Stuart, although there was a division of opinion about it. In the *Bulletin of the Metropolitan Museum* for January, 1925, we read the following: "The portrait of Commodore Stephen Decatur is a somewhat puzzling work. There are Stuart portraits of Decatur in the collections of Robert Bryan of Richmond, Virginia, and of William Decatur Parsons of New York.

The Museum's painting from the Munn Collection appears to be a copy after one of these and was possibly painted by Rembrandt Peale but more likely by Trumbull, some of the earmarks of whose style, such as the use of black in the flesh painting, are here noticeable."

A copy was made for Commodore Stephen Decatur, U.S.N. (1814-1876), a nephew of the subject, and this copy was exhibited in 1863 at the Boston Athenæum. It is now owned by his son, Stephen Decatur, of Kittery Point, Maine.

[Illustrated]

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COMMODORE STEPHEN DECATUR

1779-1820

Boston, c. 1815. Canvas, 30 $\frac{1}{4}$ x 25 $\frac{1}{4}$ inches. He is shown bust, three-quarters left, with his brown eyes directed to the spectator. His curly hair is brown, as are his sidewhiskers. He wears a white standing collar, a high-collared black coat with brass buttons, a black stock and white lace frill projecting from his coat, and a white waistcoat shows at the bottom of the picture. The background is warm with flame-colored smoke at the left. It is inscribed on the back: "Commodore Stephen Decatur || This portrait was presented || by Mrs. Decatur to || John Randolph || of Roanoke."

The portrait is owned by Robert Bryan, Esq., of Richmond, Virginia.

Not listed in Mason.

MRS. STEPHEN DECATUR

1776-1860

SHE was Susannah, daughter of Luke Wheeler of Norfolk, Virginia, a rich merchant of that city. She married, in 1806, Commodore Stephen Decatur (q.v.). During the last years of her life she resided in a cottage on the grounds of Georgetown College.

Washington, c. 1803. Canvas, $28\frac{3}{4} \times 23\frac{5}{8}$ inches. She is shown half-length, three-quarters right, with her brown eyes directed to the spectator. Her chestnut hair is worn in curls on her forehead and a knot on top of her head. She is dressed in a low square-necked white gown, with short sleeves, and a white cord around the waist. A salmon-pink shawl over her left shoulder conceals her left arm and passes under her right arm, across her lap. The background is plain and of greenish-brown tones.

At Mrs. Decatur's death, the greater part of her belongings went to Georgetown College, and it would appear that her portrait was sold to a gentleman of Baltimore. At his death, about 1890, it was purchased by the Reverend Doctor Charles R. Hale, Episcopal Bishop of Cairo, Illinois, for his wife's mother, Mrs. Priscilla McKnight Twiggs (1802-1890), widow of Major Levi Twiggs, United States Marine Corps, a niece of Commodore Decatur. At Mrs. Hale's death, Mrs. Twiggs went to live with another daughter, Fredericka Twiggs Getchell (1840-1914), wife of Doctor Frank H. Getchell, and bequeathed the portrait to her, and she left it to her daughter, the present owner, Miss Lillie Shippen Getchell of Philadelphia, who deposited it, in 1923, in the Pennsylvania Academy of the Fine Arts, Philadelphia.

[*Illustrated*]

ABISHA DELANO

1762-1830

ASON of Thomas and Elizabeth (Swain) Delano of Nantucket, Massachusetts. He was a sea captain sailing from New Bedford. In 1794 he married Elizabeth Hammatt (q.v.), and in 1810 he removed with his family to Charlestown, New Hampshire, and took up farming.

Boston, c. 1818. Canvas, 26 x 22 inches. He is shown bust, three-quarters to the left, with his blue eyes turned to the spectator. Bald head, with dark brown hair standing up around the crown, full face and very florid complexion. He wears a black coat with bright brass buttons over a light-colored waistcoat. The background is dark gray.

His portrait was painted for his daughter, Sarah Fitch Delano (d. 1878), wife of Samuel Gideon Williams (1786-1871), who bequeathed it to her son, William Roscoe Williams (1836-1907) of Boston. In February, 1890, it was bought by Warren Delano of Newburgh, New York, for the Fairhaven Homestead.

MRS. ABISHA DELANO

1779-1858

ELIZA HAMMATT, daughter of Judge William and Hepzibah (Barker) Hammatt of Nantucket, Massachusetts. She married Abisha Delano (q.v.) in 1794.

Boston, c. 1818. Canvas, 26 x 22 inches. She is shown bust, three-quarters to the right. She wears a black dress, of which only the front is seen, as over her shoulders and arms is a scarlet shawl edged with gold embroidery. Around her neck is a ruff which stands out stiffly but not ungracefully. Her complexion is fair and her eyes are light brown. Very little of her auburn hair is seen under the frill of a lace cap

MRS. ABISHA DELANO

or bonnet which completely encloses her face and is tied at her throat with a black ribbon. The background is dark gray.

The portrait was painted for her daughter, Sarah Fitch Delano (d. 1878), the wife of Samuel Gideon Williams (1786-1871). It was inherited by their son, William Roscoe Williams (1836-1907) of Boston, who sold it about 1897 to his cousin, Mrs. William Heath (Eliza Bond Swan) of Paris (1835-1903). She bequeathed it to her son, Wilson G. Hunt Heath, Esq., of Paris, the present owner.

EXHIBITED at the Museum of Fine Arts, Boston, in 1880.

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THOMAS DENNIE

1756-1842

THOMAS DENNIE was the son of John and Sarah (Wendell) Dennie of Boston. He was a merchant of Boston and a member of the firm of Thomas Dennie & Company. In 1778 he married Sarah Bryant (q.v.).

Boston, 1818. Canvas, 29½ x 24½ inches. A bust portrait. He is turned three-quarters to the left, with his dark blue eyes directed towards the spectator. His hair, tied in a queue bow, is white, and his complexion is ruddy. He wears a dark blue coat with brass buttons, a white waistcoat, neckcloth and ruffled shirt. The background is plain.

This portrait and that of his wife were inherited by his son, James Dennie (1785-1857) of Boston, and then by his son, James Dennie (1822-1905) of Boston, who bequeathed to the Museum of Fine Arts, Boston, the portraits of his grandfather and grandmother Dennie "painted by Gilbert Stuart," this bequest to take effect on the death of his last surviving daughter. At his death the portraits became the property of his daughters, the Misses Ellen Martin and Sophia Tracy Dennie of Cambridge, Massachusetts. Upon the death of the latter, in 1912, Miss Ellen Martin Dennie became sole owner.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 143.

At Museum of Fine Arts, Boston, 1905.

[*Illustrated*]

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MRS. THOMAS DENNIE

1760-1827

SARAH BRYANT, a daughter of James and Esther (Kidder) Bryant. In 1778 she married Thomas Dennie (q.v.).

Boston, 1818. Canvas, 29½ x 24½ inches. She is shown half-length, seated three-quarters to the right, with her grayish hazel eyes looking towards the spectator. Her hair, almost entirely concealed by a mob cap of tulle and lace, is medium brown. She wears a dull grayish-blue silk dress with a belt of the same material tied in a bow in front. The neck of the dress is trimmed with a triple ruffle of exquisite lace. Draped around her and partially concealing her arms is a shawl, the center of which is of a darker blue than the dress, yet harmonizing with it. The shawl has a border of daisies in shades of gray, red, green and yellow and a dark bluish gray fringe. The dark background is plain.

This portrait is now owned by Miss Ellen Martin Dennie of Cambridge, Massachusetts; its history is the same as that of Mr. Thomas Dennie's portrait by Stuart.

EXHIBITED—

At Copley Hall, Boston, at "Loan Collection of Portraits of Women," March 11-31, 1895.
At Museum of Fine Arts, Boston, 1905.

[*Illustrated*]

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CHEVALIER D'EON

1728-1810

HE was Charles Genevieve Louise Auguste Andrée Timothée, Chevalier D'Eon de Beaumont, French diplomatist, and minister plenipotentiary to Great Britain. On his return to France, about 1777, the French Government required him to assume female dress, which he wore for the rest of his life.

CHEVALIER D'EON

London, 1792. Canvas (s), 30 x 24 inches. He is shown, bust, seated, three-quarters left, in an Empire chair upholstered in red, with his dark gray eyes directed to the spectator. He wears a large high-crowned, wide-brimmed black hat, with a large tricolored bow at the left side from which spring white ostrich plumes. His white or powdered hair is worn low on the neck and brushed away from the temples, and his neck and throat are exposed. His dress is black with a wide muslin *fichu* trimmed with a white lace border. On his left breast is fastened a red bow of ribbon from which depends the Order of St. Louis. The plain background is of clouded olive-green tones. On the back of the canvas is the signature: "G. Stuart, 1792."

The portrait was presented by Francis Rawdon (1754-1826), Earl of Moira, for whom it was possibly painted, to Doctor John Macnamara Hayes (c. 1750-1809), physician extraordinary to the Prince of Wales, who was created a Baronet in 1797. At his death it passed to his son, Sir Thomas Pelham Hayes (1794-1851), second Baronet, and then to his brother, Sir John Warren Hayes (1799-1896), third Baronet, and then to his daughter, Ellen Anne, wife of John Simonds, Esq., of Newlands, Arborfield, Reading, England. She bequeathed it to her husband, with remainder to their eldest son.

Not listed in Mason.

[*Illustrated*]

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CAPTAIN JOHN DERBY

1741-1812

ASON of Richard (1712-1783) and Mary (1713-1770) (Hodges) Derby of Salem, Massachusetts. He married, first, Hannah Clarke (1751-1786) of the Ferneaux-Clarks of Salem. Her aunt had married William Fairfax, the Royal Collector of Customs at Salem, and was the mother of the eighth Lord Fairfax, said to be the only peer of England

CAPTAIN JOHN DERBY

born in Salem. In 1787 John Derby married, second, Elizabeth Pierce (née Cheever), widow of Nathaniel Pierce. He had no children.

"On April 22, 1775, three days after the Battle of Lexington, the Provincial Congress sat at Concord and voted a committee 'to take depositions in perpetuum from which a full account of the transactions of the troops under General Gage in the route to and from Concord on Wednesday last may be collected to be sent to England by the first ship from Salem.' Captain Richard Derby seems to have been a member of that Congress. He owned a little, fast-sailing schooner called the 'Quero,' of sixty-two tons burden, and to prepare so small a craft for sea would take but little time. He offered her to Congress. Captain Richard Derby's two sons, Richard, Jr., and John, enlisted with him in the venture. John, thirty-four years old, was to command the 'Quero.' In a few days she was ready to sail. General Gage's dispatch by the Royal Express-packet 'Lukey' had sailed, but she was slow and deepladen. The first difficulty encountered was to get out of port. At last, the 'Quero' seems to have escaped during the night of April 27-28. The Salem Captain reached port after a twenty-nine days' passage—a good passage in those days. Just where he landed is not known. It can hardly have been at South-ampton from the fact that the Customs officers in that section could find no trace of the 'Quero.' In one way or another Captain Derby reached London unmolested on May 28 and with his startling intelligence set the Kingdom on fire. No American's advent in London ever produced so real a sensation as did that of a Salem sailor, Captain John Derby, in May, 1775. He brought the news of Concord and Lexington in advance of the King's messenger, and made it known to the British public. Reaching London so soon after the events he claimed to herald and coming in a fashion which he did not explain and which they could not understand, his story seemed to be tainted with suspicion. Walpole dubbed him the 'Accidental Captain.'" (Excerpts from "The Cruise of the 'Quero,'" by Robert S. Rantoul.)

Boston, c. 1809. Panel, 28 x 22⁵/₈ inches. He is shown bust, three-quarters to the right, with his gray-blue eyes directed slightly to the right of the spectator. His complexion is ruddy. He wears a black coat and waistcoat, a white neckcloth and frilled shirt. The head, with its snow-white hair tied in a queue bow, and bushy dark eyebrows, and kindly face, is brought into relief against a plain background of dark reddish-brown tones.

The receipt for the painting of this portrait, a facsimile of which is reproduced,

CAPTAIN JOHN DERBY

is pasted on the back of the portrait and reads as follows: "Boston, May 13th, 1809 Received of —— Derby, Esq. one hundred & twenty two Dollars for a portrait in frame. G. Stuart." (See plate 146.)

This portrait was inherited by Eliza Cheever Davis (1790–1828), wife of George Cheyne Shattuck of Boston, then by her son, George Cheyne Shattuck (1813–1893) of Boston, who left it to his granddaughter, Mrs. Francis Lee Higginson of Boston. The latter sold it in June, 1925, to her uncle, Doctor F. C. Shattuck of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 204.

In Museum of Fine Arts, Boston, 1915.

REPRODUCED—

In *The Century Magazine*, 1899, Vol. 36, page 716.

In "The Holyoke Diaries," Salem, 1911, facing page 109.

[Illustrated]

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MRS. RICHARD M. DERBY

MARTHA COFFIN, daughter of Doctor Nathaniel Foster Coffin of Portland, Maine.

Mrs. Derby sent her portrait by Stuart to her friend, Miss Elizabeth Bordley (q.v.) of Philadelphia, in exchange for Miss Bordley's miniature by Malbone. In 1879 it was owned by Mrs. Perry of New York, and in 1913 it was in the possession of Doctor John G. Perry of Boston.

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HUMPHREY DEVEREUX

1779-1867

ASON of Doctor Burrill and Elizabeth (Gerry) Devereux of Marblehead and a nephew of Elbridge Gerry, signer of Independence. He was graduated from Harvard College in 1798 and studied law, but

HUMPHREY DEVEREUX

soon abandoned it for an active business life as a merchant of Salem, Massachusetts. He lived for some time on the Continent and during the War of 1812 was captured by the British and held prisoner in Bermuda for many months. In 1809 he married Eliza Dodge (q.v.) of Salem.

Boston, September, 1817. Panel. The portrait remained in Stuart's studio until 1821, waiting to be finished. He is shown bust, seated in a carved armchair, turned slightly to the right, with his eyes directed to the spectator. His right hand rests on the arm of the chair, while the left hand does not show. His hair is thin and brushed forward over the temples, and one lock hangs down onto his forehead. He has short sidewhiskers. He wears a high-collared dark coat, with a small turned-back cuff on the sleeve, a dark waistcoat, white neckcloth and bow tie. The background is plain.

His portrait was inherited by his daughter, Marianne Cabot Devereux (born 1812), wife of Nathaniel Silsbee of Milton, Massachusetts, at whose death it passed to her son, Nathaniel Devereux Silsbee, Esq.

REPRODUCED, in heliotype, in "The Pickering Genealogy," 1897, Vol. I, facing page 276.

[*Illustrated*]

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MRS. HUMPHREY DEVEREUX

1785-1828

ELIZA DODGE, daughter of Israel and Lucia (Pickering) Dodge of Salem, Massachusetts. In 1809 she married Humphrey Devereux (q.v.).

Boston, September, 1817. Panel. The portrait remained in Stuart's studio until 1821, waiting to be finished. She is shown bust, seated, turned half-way to the left, with her dark brown eyes directed to the spectator. Her short dark hair is worn in ringlets over her temples and one curl hangs down onto her forehead. She wears a dark dress and around her neck a tight-fitting shirred white collar with a wide and finely pleated double ruff. A light shawl with figured border and fringe is

MRS. HUMPHREY DEVEREUX

thrown over her shoulders, completely covering her arms. The background is plain. On the back of the panel is written: "Portrait of Mrs. Eliza Devereux aged 31 years 10 mo. This picture was painted 29th Sept. 1817 by Gilbert Stewart. The *head* from the upper part of the nose is thought a likeness—the lower part is wanting in resemblance. The *figure* is stiff much too erect and totally unlike. The figure from the Ruff downward including drapery, painted anew by Chester Harding 1835."

Her portrait was inherited by her daughter, Marianne Cabot Devereux (born 1812), wife of Nathaniel Silsbee of Milton, Massachusetts, and at her death it passed to her son, William Edward Silsbee (1846–1908) of Boston.

REPRODUCED, in heliotype, in "The Pickering Genealogy," 1897, Vol. I, facing page 275.

[*Illustrated*]

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VISCOUNT DE VESCI

Died 1804

THOMAS VESEY, son of Sir John Denny Vesey, second Baronet and first Baron Knapton and his wife Elizabeth Brownlow, daughter of William Brownlow (q.v.) of Lurgan. He married in 1769 Selina Elizabeth, daughter of Sir Arthur Brooke, Baronet. He was created Viscount de Vesci in 1776.

His portrait was owned successively by the second Viscount (1771–1855); the third Viscount (1803–1875); the fourth Viscount (1844–1903), and is now in the possession of Ivo Richard Vesey, fifth Viscount de Vesci of Abbey Leix, Queen's County, Ireland.

Not listed in Mason.

Listed in Strickland.

EARL OF DEVON

1742-1788

WILLIAM COURTENAY, son of William, first Viscount Courtenay (1710-1762) by his first wife, Frances, daughter of Heneage, second Earl of Aylesford, was born at St. James Palace, Westminster, London, and succeeded his father as second Viscount Courtenay and eighth Earl of Devon. The same year he married Frances Clack (d. 1782). He was the fifteenth inheritor of Powderham Castle, County Devon, England; the sixteenth in succession from Hugh, Earl of Devonshire, and Margaret, his wife, granddaughter of Edward I; and the twenty-first in succession from Reginald de Courtenay, who came to England with Henry II. His son William, born in 1768, succeeded him as third Viscount Courtenay and ninth Earl of Devon.

London, c. 1785-86. Canvas, 30 x 25 inches. Bust, three-quarters to the right. His head is slightly inclined toward his left shoulder and his eyes are directed to the spectator. He wears a blue coat with two gold stripes on its standing collar, and gold buttons, over a cream-colored waistcoat; a white neckcloth, and a loose *jabot*. His wig is powdered and worn in a queue bow. The background is plain with a cloud-like effect.

It is now owned by Joseph Grafton Minot, Esq., of Boston, who bought it in March, 1924, from Thomas B. Clarke, Esq., of New York.

EXHIBITED at Union League Club, New York, January 12-16, 1922 (10).

[*Illustrated*]

ANDREW DEXTER

1779-1837

ASON of Andrew and Mary (Newton) Dexter of Brookfield, Massachusetts, and nephew of the Honorable Samuel Dexter (q.v.). He was graduated from Brown University in 1796, studied law with his uncle and was admitted to the bar in 1800. He married Charlotte Morton (q.v.) in 1808 in Boston, speculated, and promoted real estate development in Boston and failed in 1809 for \$1,200,000. He went for eighteen months to Nova Scotia, and in 1810 he came to Athens, New York. In 1816 he removed to Alabama, where he founded the city of Montgomery. He died in Mobile, Alabama, hopelessly bankrupt.

Boston, c. 1808. Canvas (s), 28½ x 23½ inches. He is shown bust, three-quarters left, with his hazel eyes directed to the spectator. His curly hair and side-whiskers are of a reddish-brown. His lips are thick, and his expression is pleasant. He wears a white neckcloth and frilled shirt, with standing white collar, and a black high-collared coat. The background is plain and of warm brown tones.

The portrait was inherited by his son, Andrew Alfred Dexter, and then by the latter's son, Andrew Dexter of Utica, New York, who owned it in 1867. In 1880 it was in the possession of Benjamin Curtis Porter (1843-1908), an artist of New York. In July, 1919, it was for sale by Doll & Richards, Boston, and in 1921 it was bought by Mrs. Wirt Dexter, Boston.

[*Illustrated*]

MRS. ANDREW DEXTER

1787-1819

SHE was Charlotte, daughter of Perez and Sarah Wentworth (Apthorpe) Morton (q.v.) of Boston. She married at Boston, in June, 1808, Andrew Dexter of Boston, and died in Montgomery, Alabama.

Boston, 1808. Panel, $29\frac{1}{4} \times 23\frac{3}{4}$ inches. She is shown bust, three-quarters left, with her blue eyes directed to the spectator. Her golden hair is in close waves and ringlets about her head. She wears a white Empire gown, high-waisted, low-cut, with short puffed sleeves. A blue scarf has fallen from her shoulders, concealing her arms. Her hands are not shown. The background is plain and very dark, almost black.

In this portrait the face only is by Stuart, the remainder having been done by his daughter Jane.

The portrait was left by Mrs. Dexter to her daughter Charlotte, at whose death it was inherited by her brother Andrew Dexter, the 2nd. It then passed to his wife Sarah Williams Dexter, who owned it for fifty years, and it then went to her granddaughter Morton Campbell, afterwards the wife of Park Howell of New Orleans, who sold it in 1920 to M. Knoedler & Co., by whom it was sold to Thomas B. Clarke, Esq., of New York.

EXHIBITED—

At the Union League Club, New York City, February 9 to 13, 1922.

SAMUEL DEXTER

1761-1816

ASON of Samuel and Hannah (Sigourney) Dexter of Boston. He was graduated from Harvard College in 1781; LL.D. Harvard in 1813. He became Senator; Secretary of War in May, 1800, and Secre-

SAMUEL DEXTER

tary of the Treasury in December, 1800. He married Catherine Gordon in 1786.

Boston, prior to 1816. Canvas, 28½ x 23 inches. A bust portrait, turned three-quarters to the left, with his eyes directed slightly to the left of the spectator. His long hair is dark. He wears a black coat and a white neckcloth and ruffled shirt. The plain background is in dark neutral tones.

The portrait was inherited by his son, Franklin Dexter (1793-1857) whose widow (née Catherine Elizabeth Prescott) left it to her son, Franklin Gordon Dexter (1824-1903), who in turn bequeathed it to his son, Gordon Dexter, Esq., of Boston and Beverly Farms, Massachusetts, the present owner.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 19.

At Boston Athenæum in 1831, and again in 1859, 1860 and 1861.

LITHOGRAPHED by Edwards in vignette and printed at the Senefelder Press.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

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SIR JOHN DICK (OF BRAID)

1719-1804

SON of Sir Alexander Dick, third Baronet, and his wife Janet. He succeeded his nephew in 1808 as sixth Baronet. "At Mount Clere, Roehampton, Surrey, in his 85th year, Sir John Dick, Baronet and Knight of the Russian Order of St. Alexander Newski, which he received from the late Empress of Russia for his services to her fleet while he was English consul at Leghorn. He was likewise, for several years, one of the commissioners for auditing public accounts. He is said to have died worth upward of 70,000 pounds sterling." (*The Gentleman's Magazine*, January 2, 1804.)

London, 1782. Canvas, 36 x 28 inches. He is shown three-quarters left, seated in a gilt armchair upholstered in red, at a table partially covered with a red cloth on

SIR JOHN DICK (OF BRAID)

which are some letters. A letter is held in both hands, and between the index and middle finger of his right hand he holds a quill pen. His blue eyes are directed to the spectator's left. He wears a gray wig tied with a black queue bow, a dark blue unbuttoned coat with gold frogs and buttons showing a white waistcoat, across which is seen a broad moire red ribbon. On his right breast is the decoration of the Order of St. Anne (?). Another decoration hangs on his breast from a ribbon around his neck almost entirely concealed by the white *jabot*. The background is gray to the left, with a lighter gray window ledge at the right. In the upper right corner is painted in small letters:

"Sir John Dick of Braid, Bar^t.
Knight of St. Anne of Russia.
Born 1719—Died 1804
Gilbert Stuart 1782."

On the stretcher is written: "Sir John Dick by Gilbert Stuart from America, 1782."

The portrait passed from Sir John Dick through the seventh, eighth, and ninth baronets to Colonel Sir William Stewart Dick-Cunningham, tenth and present Baronet of Prestonfield and Lambrughton, who sold it in 1921 to Thomas B. Clarke, Esq., of New York.

EXHIBITED—

At Loan Exhibition of Scottish National
Portraits, Edinburgh, 1884, No. 456.
At Union League Club, New York, January, 1922 (4).

Not listed in Mason.
Listed in Strickland.

[*Illustrated*]

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LADY DICK

Her portrait was painted in Dublin, according to Mason.

SAMUEL DOGGETT

1751-1831

ASON of Samuel and Abigail (Davenport) Doggett of Dedham, Massachusetts. Married Elizabeth Badlam (q.v.) in 1777. He was a carpenter and millwright, and later kept the Dedham jail. He served in the Revolutionary War as first lieutenant, was present in the battles of Saratoga, Crown Point, and Ticonderoga, and was one of a detail sent to bring cannon for use at the siege of Boston.

Boston, 1815. Panel, $28\frac{3}{8} \times 23\frac{1}{4}$ inches. He is seated in an armchair, three-quarters right, his head nearly front, and with his blue eyes directed to the spectator. His face is round and plump, with a ruddy complexion; his reddish-brown hair, thin on top of his head, and his sidewhiskers are turning gray. He wears a high-collared black coat, white neckcloth and tie, and a white standing collar. His right hand, of a curious brown color, holds a stout cane of light-colored wood, with a gold head. The background is plain and of dark olive tones.

Inherited by his widow, the portrait passed at her death in 1832 to his youngest son, John Doggett (1780-1857) of Roxbury and Boston, who removed to Dedham, Massachusetts, in 1845. At his death it was inherited by his daughter, Sophia Doggett (1805-1882), wife of Jonathan Holmes Cobb of Dedham. At Mrs. Cobb's death it became the property of her daughter, Sophia Jane Cobb (1823-1901), wife of Abram French of Jamaica Plain, Massachusetts. At Mrs. French's death it passed to her daughter, Rosa French, wife of Charles S. Dennison, Esq., of Boston, and later (1917) of Santa Barbara, California.

EXHIBITED—

According to Mason, the portraits of *Samuel* Doggett and Mrs. Samuel Doggett were exhibited at the exhibition of Stuart's portraits, Boston, 1828. Should that be cor-

rect, then the pictures were wrongly listed as "*John* Doggett, Esq." (No. 2) and "*Mrs.* Doggett" (No. 3).
At the Museum of Fine Arts, Boston, in 1880.

MRS. SAMUEL DOGETT

1753-1832

ELIZABETH BADLAM, daughter of Stephen and Hannah (Clapp) Badlam of Stoughton, Massachusetts. She married Samuel Doggett (q.v.) in 1777.

Boston, 1815. Panel (s), $28\frac{5}{8} \times 23\frac{1}{4}$ inches. She is seated, three-quarters left, in a gilt-framed Empire armchair upholstered in light pinkish-brown velvet like the chair in the portrait of Mrs. Robert Gould Shaw (q.v.). Her small brown eyes are directed to the spectator, her complexion is fresh, and her light brown hair shows on her forehead under her cap. She wears a dotted muslin mob cap with a ruffle and white bow; a dark, rich, reddish-brown silk dress, low-necked, and caught at the high waist by a narrow belt of the same color, the neck trimmed with narrow ruffles of the same color, and a white muslin filling with starched lace collar, and with long sleeves. The background is plain, and of warm greenish-olive tones, darker at the right side.

Inherited by John Doggett (1780-1857) of Roxbury and Boston, who removed to Dedham, Massachusetts, in 1845, this portrait came down in line of straight descent to the present owner, Mrs. Charles S. Dennison of Boston, and later (1917) of Santa Barbara, California, the same way as the portrait of Samuel Doggett.

EXHIBITED—

At the Museum of Fine Arts, Boston, in 1880.

TWO DOGS (SPANIELS)

Newport, c. 1765. Canvas, 25×30 inches. This is Gilbert Stuart's earliest artistic effort: a picture of two white and tan spaniels lying with their heads resting on their front paws. The larger dog is under a cabrio-leg mahogany card-table,

TWO DOGS (SPANIELS)

with head protruding between the table legs, whilst the smaller one is in front, with head pointing towards the spectator. The background is in tones of dark green.

This painting has always been in possession of the Hunter family in Newport. Doctor William Hunter, born in Scotland in 1733, came to America in 1753 and settled in Newport, Rhode Island, where he delivered the first anatomical lectures in America. He was called professionally to Mrs. Stuart's house at Narragansett, where his attention was attracted by the chalk drawings on a board fence. Upon questioning Mrs. Stuart he learned that they were done by her son Gilbert. Doctor Hunter became interested in the boy and helped and encouraged him. Later he invited him to spend a few days in Newport and paint his dogs. In 1879 the picture was owned by Thomas R. Hunter, in 1907 by Miss Augusta Hunter, and since 1909 by Mrs. Mary Hunter Glyn, wife of W. E. Glyn, Esq., a great-granddaughter of Doctor William Hunter.

EXHIBITED at the Metropolitan Museum
of Art, New York City, in 1909.

REPRODUCED, in half-tone, in "Dogs in

Early New England," by Howard M.
Chapin, Providence, Rhode Island, 1920,
facing page 4.

[*Illustrated*]

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DOGS AND WOODCOCKS

Boston, c. 1820. Canvas(s), 24 $\frac{1}{2}$ x 20 $\frac{1}{8}$ inches. Three brown and white spaniels grouped about the foot of an oak tree, have just surprised two woodcocks which are seen flying away in opposite directions. The dense foliage of the tree is of various shades of rich browns, reddish-browns, and greens, with shrubbery at the left of the tree trunk, and green grasses at the right. In the distance, at the right, is blue sky with white clouds. The foreground is of dark yellows and browns. On the collar of the dog nearest the spectator is written: "G Stuart."

The picture was owned originally by John G. Jones of New York, an early president of the Chemical Bank, who had the picture engraved on the one-dollar specie payment issued by the bank in 1857 and on the two-dollar specie payment issued in 1859. It is now owned by Mrs. F. de R. Wissmann, New York City.

EXHIBITED at the Metropolitan Museum, New York, from 1913 to January, 1922.
Not listed in Mason.

[*Illustrated*]

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MRS. SULLIVAN DORR

Died 1859

WIFE of Sullivan Dorr (1778-1858) of Boston. They moved to Providence, Rhode Island, where her husband became a successful manufacturer. They were the parents of Thomas Wilson Dorr (1805-1854) of "Doris Rebellion" notoriety.

This portrait was owned in 1867 by her son, Sullivan Dorr (died 1884).

A great-grandson of Mrs. Sullivan Dorr, John O. Ames, Esq., of Providence, Rhode Island, sends the information that he owns a portrait of his great-grandmother but that it is not by Stuart. This, of course, may refer to another portrait.

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MRS. HAMMOND DORSEY

1793-1819

ELIZABETH PICKERING, daughter of Colonel Timothy (q.v.) and Rebecca (White) Pickering (q.v.) of Salem, Massachusetts. She was born in Philadelphia and married in 1816 Hammond Dorsey (1794-1823), a son of Edward and Elizabeth (Hammond) Dorsey of Belmont, Howard County, Maryland. She died at Elk Ridge, Maryland.

Boston, c. 1820. A half-length portrait, showing her seated in an armchair, turned three-quarters to the right, with her left arm resting on the arm of the chair and her hands clasped in her lap. Her dark eyes are directed to the spectator and her dark hair is parted, worn in curls, and dressed low over her ears and temples. She wears a low, square-cut, light dress, edged with a lace bertha. A star-shaped pendant hangs at her waist. Over her dress she wears a cloak, bordered with ermine, open in front. The background consists of a paneled wall.

MRS. HAMMOND DORSEY

According to Mason, the portrait was painted for her brother, Henry Pickering. At her death it passed to her husband, who left it to his daughter, Mary Elizabeth Pickering Dorsey (born 1818), wife of Thomas Donaldson of Baltimore.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 189.

REPRODUCED, in heliotype, in "The Pickering Genealogy," 1897, Vol. I, facing page 269.

A very fine copy, by William Morris Hunt, is owned by the estate of Henry Pickering Bowditch.

[*Illustrated*]

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COLONEL WILLIAM DUANE

1760-1835

JOURNALIST. Born in the United States but educated in Ireland and in 1784 went to India, where he amassed a fortune. After a series of thrilling adventures and the loss of his money he returned to America in 1795 and edited, in Philadelphia, "The Aurora," from which he retired in 1822. After traveling in South America he was appointed protho-notary of the Supreme Court of Pennsylvania for the Eastern district, which office he retained until his death.

His portrait was inherited by his son, William John Duane (1780-1866), a distinguished lawyer of Philadelphia, who bequeathed it to his daughter. The portrait was, for a number of years, deposited in the Pennsylvania Academy of the Fine Arts, where in 1886 it was unfortunately destroyed by fire.

MARCHIONESS OF DUFFERIN

1726-1807

SHE was Dorcas, daughter of James Stevenson of Killyeagh, County Down, Ireland, by his wife, Anne, daughter of General Nicholas Price of Hollymount. She married, in May, 1751, Sir John Blackwood (1721-1799), second Baronet. In 1800 she was created Baroness Dufferin and Clandeboye of Ballyleidy and Killyeagh, County Down.

Dublin, c. 1792. Canvas, 30 $\frac{5}{8}$ x 25 inches. The Marchioness is shown half-length, seated slightly to left, with her gray eyes directed to the spectator. Her fluffy powdered hair is worn in curls at her neck. She wears a long white-sleeved dress, a white *fichu* which exposes her throat, around which is a narrow black ribbon; a white muslin turban, and a brownish-black shawl which has partly fallen from her shoulders. The background is plain, of varying tones of browns.

The portrait was owned in February, 1922, by Herbert C. Labey of London. It was brought to this country in the spring of that year by the Ehrich Galleries of New York, and in December, 1922, was purchased by the Museum of Fine Arts, Boston.

REPRODUCED, in half-tone, in *Bulletin of the Museum of Fine Arts*, Boston, February, 1923, page 5.

Not listed in Mason.
Edward J. Moore, photo.

[Illustrated]

COUNSELLOR JOHN DUNN

A MEMBER of the Irish Parliament, Borough of Randalstown, County Antrim, from 1783 to 1797. He came to the United States, says Mason, partly, perhaps wholly, to study the Indian language, was here about the time that Stuart was painting Washington, and remained here approximately three years.

Philadelphia, 1798. Panel, $23\frac{3}{8} \times 19\frac{1}{4}$ inches. While this portrait is only a sketch, it is a most interesting one, and is a study for the finished picture in the Museum of Fine Arts, Boston. It is doubtless a more truthful likeness than the Museum picture.

The portrait was inherited by Stuart's daughter, Jane Stuart, and about 1879 it was purchased from Miss Stuart by Joshua Montgomery Sears (1854-1905) of Boston, at whose death it became the property of his widow.

EXHIBITED at the Museum of Fine Arts,
Boston, 1924.

was exhibited at the exhibition of Stuart's
portraits, Boston, 1828, No. 34.

One of the three portraits of John Dunn

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COUNSELLOR JOHN DUNN

Philadelphia, c. 1798. Canvas (s), $28\frac{3}{8} \times 23\frac{7}{16}$ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. His light brown, curly hair is thin on top of his head. He has a high forehead, rather fleshy face, and a ruddy complexion. He wears a white neckcloth and shirt ruffles, and a rich red coat with a brown fur collar. His right hand is raised, with the fingers lightly touching the fur collar, and his left hand does not show. The plain background is of warm reddish-brown tones.

The following receipt was found in the papers of Mr. George Brimmer Inches (d. 1919) of Boston:

"Mr Geo. W. Brimmer || Bo't of Perez Morton. || The Portrait of Counsellor John Dunn Member of the Irish Parliament painted by Gilbert Stuart about 1798. \$150. || Dorchester 4 August 1828 || Rec'd Payment for P.M. || Sarah Wentworth Morton || I acknowledge the above receipt || to be good—being appropriated to her use—Perez Morton."

The portrait was bought in 1828 by George Watson Brimmer (1784-1838) of Boston for \$150 from Mrs. Perez Morton (1759-1846) of Boston, and was given to the Museum of Fine Arts, Boston, by the will of Mrs. Martin Brimmer of Boston on November 8, 1906.

EXHIBITED—

At the Boston Athenæum in 1834 by George W. Brimmer, and again in 1860 by Martin Brimmer.

At the Museum of Fine Arts, Boston, in 1880.

A copy, by Jane Stuart, was exhibited at the Boston Athenæum in 1846 and 1847, by Miss Stuart, and marked "For sale."

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COUNSELLOR JOHN DUNN

Philadelphia, c. 1798. Canvas, 30 x 25 inches. This portrait is similar to the one of Dunn which is owned by the Museum of Fine Arts, in Boston, with the exception that in this picture the right hand is brought farther over on his breast.

This is probably the portrait which Dunn himself owned and which he took home with him when he left this country. It was bought from the Dunn family in Norfolk, England, by James W. Ellsworth, Esq., of New York, and he sold it in 1923 to M. Knoedler & Company, New York, who sold it to Thomas B. Clarke, Esq., of New York.

Not listed in Mason.

[*Illustrated*]

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SAMUEL DUNN

1747-1815

HE was a son of Samuel and Esther (Tourtellot) Dunn of Providence, Rhode Island. He became a sea captain, and followed the sea until 1785. He married in Boston in 1779 Sarah Cutler (q.v.). From 1785 until his death he was a merchant in Boston, and from 1799 to 1802 he was Grand Master of the Massachusetts Lodge of the Masons.

Boston, c. 1808. Panel (s), 27 $\frac{7}{8}$ x 22 $\frac{7}{8}$ inches. He is shown bust, three-quarters right, with his blue eyes directed to the spectator. His hair is powdered and worn with a black queue bow. He wears a white neckcloth, tie, and frilled shirt; a high-collared dark blue coat, with small brass buttons, and a white waistcoat showing above the collar of his coat, and reaching high up at the sides of his plump, ruddy face. The plain background is of dark brown tones.

His portrait passed at his death to his widow, and at her death in 1819 was inherited by his daughter, Sarah Dunn (1797-1868), who became the second wife, in 1825, to Lucius Manlius Sargent (1786-1867) of Boston, and at her

SAMUEL DUNN

death it became the property of her granddaughter, Mary Turner Sargent (1848–1890), wife of the Reverend Thomas Burgess of St. Albans, Vermont, and later of Matteawan, New York. At her death it passed to her husband who died in 1898, and then became the property of his four minor children, but was deposited in the house in Boston of Mrs. Burgess' brother-in-law, the Honorable Nathan Matthews. In 1912 it was sent to Mr. Burgess' sister, Miss Mary M. Burgess of Portland, Maine. In 1914 it became the property of Doctor Alexander Manlius Burgess of Providence, Rhode Island, a son of the Reverend Thomas Burgess.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 103, and has never since been shown.

[*Illustrated*]

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MRS. SAMUEL DUNN

1761-1819

SHE was Sarah, daughter of John and Mary (Clarke) Cutler of Boston, and an aunt of Sarah Dunn Prince (Mrs. James Smith Colburn) (q.v.). She married at Boston in 1779 Samuel Dunn (q.v.), and had three sons and two daughters.

Boston, c. 1808. Panel (s), $27\frac{3}{4} \times 22\frac{3}{4}$ inches. She is shown bust, three-quarters left, seated in a gilt armchair upholstered in light red, with her brown eyes directed to the spectator. Her brown hair is in long ringlets on her forehead, and her complexion is brilliant. Her high-necked dress is white, with a white pointed lace ruffle on the shoulder around the arm-hole, and a bow of narrow white ribbon at the front of the waist. Slightly fallen from her shoulders is an India shawl of dark-slate blue, with a fringed and embroidered border of various colors, and on her head is a turban of white dotted muslin. The background is plain and of brown tones.

At her death the portrait passed to her daughter, Sarah Cutler Dunn (1797–1868), wife of Lucius Manlius Sargent of Boston, and its subsequent history is the same as that of the portrait of Samuel Dunn.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 184. It has never since been shown.

[*Illustrated*]

MARIA CORNELIA DURANT

1789-1819

THE only child of Cornelius and Maria (Fenno) Durant of Boston and St. Croix. In 1807 she married Andrew Ritchie (1788-1862) of Boston, and died in Paris in 1819. She was first cousin to Mrs. Ebenezer Battelle (q.v.).

Boston, c. 1809. Canvas, 23½ x 25½ inches. She is shown half-length, three-quarters to the left, with her brown eyes directed to the spectator. Dark brown hair, worn in a knot on top of her head, with curls on her temples, and in front of her ears. She wears a white low-necked dress edged with a narrow ruffle and slightly ruffled sleeves. Over her right shoulder and completely hiding her right arm is a dull blue scarf, which, passing at the back, appears again from under her left arm, over which it is draped. In the background is a red curtain draped at the left and revealing the dark gray base of a column, also sky and clouds.

At her husband's death in 1862 the portrait was given to his intimate friend and classmate, Honorable James Trecothick Austin (died 1870) of Boston, who bequeathed it to his son-in-law, Doctor George Hinckley Lyman of Boston, from whom it passed to his son, George Hinckley Lyman, Esq., of Boston, who gave it to his daughter Minna, wife of Walter Hunnewell of Wellesley, Massachusetts. The portrait, however, has remained in her father's house.

[*Illustrated*]

FRANCIS LOWELL DUTTON

Died 1854

FRANCIS LOWELL DUTTON, son of Warren and Elizabeth Cutts (Lowell) Dutton (q.v.) of Boston. He was graduated from Harvard College in 1831, and received the degree of LL.B. in 1834.

FRANCIS LOWELL DUTTON

Boston, c. 1820. Panel (s), $26\frac{7}{8} \times 22$ inches. He is shown standing, half-length to below the waist, as a boy of about eight years of age. He has light brown, curly hair and a fresh complexion. His right hand is raised to the visor of the red cap which he is lifting from his head in an attempt to catch two red and yellow moths flying at the upper left of the picture. He wears a very dark blue short-waisted jacket or spencer, with a low-cut neck trimmed with wide white muslin ruffles, and with small brass buttons trimming the jacket itself, and also the sides of the dark blue trousers. His small, dark brown eyes are directed to the butterflies. A landscape of brownish trees at the lower left, with plain greenish-blue sky, and at the right a slender trunk of a tree or bush, about which red and white morning-glories are climbing, form the background.

His portrait was owned in 1827 by his father, Warren Dutton, and in 1879 by his niece, Mrs. Henry D. Dalton, who bequeathed it to her son and daughter, the present joint owners, Henry R. Dalton, Esq., and Miss Elizabeth L. Dalton of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 54.

At the Museum of Fine Arts, Boston, in 1880, 1885 and 1887.

[*Illustrated*]

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MRS. WARREN DUTTON

1783-1864

ELIZABETH CUTTS LOWELL, daughter of Judge John Lowell and his third wife, Rebecca, widow of James Tyng and daughter of James and Katherine (Graves) Russell of Charlestown, Massachusetts. She married Warren Dutton in 1806, and was a sister of Mrs. Samuel Pickering Gardner, and the mother of Francis Lowell Dutton, both of whom were painted by Stuart.

Boston, c. 1810. Panel (s), 27×23 inches. She is seated, three-quarters left, in an Empire armchair upholstered in pale olive-green brocaded silk. She wears a low-necked white dress, over which is thrown a lilac-colored shawl, and her auburn

MRS. WARREN DUTTON

hair is worn high with a tortoise-shell comb and with long curls on her forehead. Her large grayish-blue eyes are directed to the spectator. Her thin and delicate face expresses great refinement, and her cheeks and lips are rather brilliantly red. The background, dark above and behind the figure, lightens toward the lower part of the picture, to a grayish-green.

"Eliza (Lowell) is a little, charming, sweet creature, she is about seventeen or eighteen, short, fat, and a blooming complexion, handsome blue eyes, light hair, beautiful dimples, artless and unaffected in her manners." (From a letter of Eliza Southgate to her sister Octavia, written from Bath, Maine, about 1800. "A Girl's Life Eighty Years Ago." Edited by Clarence Cook, New York, 1903, page 33.)

The portrait is owned by Miss Sarah L. Barnard of Boston.

Not listed in Mason.

Listed in Fielding, No. 44, where it says:

"Exhibited in Boston Museum of Fine Arts."

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MARQUES D'YRUGO

1763-1824

CARLOS MARIA MARTINEZ, Marqués de Casa D'Yrugo, was born in Cartagena, Spain, and educated at the University of Salamanca. Minister Plenipotentiary from Spain to the United States from 1796 to 1806. He married in 1798 Sally McKean (q.v.), daughter of Chief Justice Thomas McKean (q.v.). In 1803 he was created Marqués de Casa D'Yrugo; in 1810 he was appointed Envoy Extraordinary and Minister Plenipotentiary at Rio de Janeiro.

Philadelphia, 1795. Canvas, 29 x 24 inches. Half-length, turned half-way to the left, with his blue eyes directed to the spectator. His powdered hair is tied with a narrow queue ribbon. He wears a dark coat with a double row of brass buttons, a white neckcloth and ruffled shirt. His right hand is partly thrust into his coat, from the left lapel of which hangs a decoration. The background is a cloudy sky.

This portrait was owned by Henry Pratt McKean (1810-1894), who be-

queathed it to his son, Thomas McKean (1842-1898), who left it to his widow, at whose death in 1912 it passed to her son, the present owner, Thomas McKean, Esq., of Philadelphia.

EXHIBITED—

At Loan Exhibition of Historical Portraits,
December 1, 1887, to January 15, 1888,
held at the Pennsylvania Academy of the
Fine Arts, Philadelphia.

Privately lithographed.

ENGRAVED, on wood, by Henry Wolf for

the *Century Magazine*, Vol. LXIV, fac-
ing page 947.

REPRODUCED—

In half-tone, in "Masters in Art—Stuart,"
1906, plate 2.

In half-tone, in E. T. Sale's "Old Time
Belles and Cavaliers," 1912, page 222.

[*Illustrated*]

·(265)·

MARQUÉS D'YRUGO

1763-1824

According to the late Charles Henry Hart, a second and different portrait of the Marqués D'Yrugo is owned by his grandson, the Duke of Sotomayor, of Madrid, Spain.

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MARQUÉS D'YRUGO

1763-1824

According to the late Charles Henry Hart, a third and again different portrait of the Marqués D'Yrugo is owned by his granddaughter, a sister of the Duke of Sotomayor, Madrid.

MARCHIONESS D'YRUGO

1777-1841

MARIA THERESA SARAH, daughter of Chief Justice Thomas McKean (q.v.) and his second wife Sarah Armitage. She was noted for her great beauty and intelligence. In April, 1798, she married the Marqués de Casa D'Yrugo (q.v.). Three children were born to them before their return to Spain in 1807, the youngest of whom became the noted Duke of Sotomayor, prime minister of Spain.

Philadelphia, c. 1799. Canvas, 29 x 24 inches. Half-length, seated, half-way to the right, in a carved and upholstered armchair, with her dark eyes directed to the spectator. Her black hair is dressed high with a string of pearls entwined in the chignon, and curls on forehead and temples. She wears a low-necked dress trimmed with pearls at the edge of the neck and short sleeves, and on the shoulder. A string of pearls forms the high waistline, and a pearl necklace is seen on her neck. Her hands are crossed in her lap and her right hand holds a closed fan. The curtain in the background is draped back, revealing a cloudy sky at the right.

This portrait is owned by Thomas McKean, Esq., of Philadelphia, its history being the same as that of the portrait of the Marqués D'Yrugo.

EXHIBITED—

At Loan Exhibition of Historical Portraits,
December 1, 1887, to January 15, 1888,
at the Pennsylvania Academy of the Fine
Arts, Philadelphia.

ENGRAVED—

In line and stipple, by J. Rogers for Griswold's "Republican Court," 1855. (Enlarged to nearly a full-length and with changes in the drapery and accessories.)

In wood, by Peter Aitken, for the *Century*

Magazine, June, 1898, Vol. 34, page 162.

REPRODUCED—

In *McClure's Magazine*, 1903, Vol. 20,
page 350.

In half-tone, in "Masters in Art—Stuart,"
1906, plate 2.

In half-tone, in "Romantic Days in the
Early Republic," by Mary C. Crawford,
1912, facing page 52.

In half-tone, in *Scribner's Magazine*, No-
vember, 1922, page 638.

[Illustrated]

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MARCHIONESS D'YRUGO

1777-1841

According to the late Charles Henry Hart, a second and different portrait of the Marchioness D'Yrugo is owned by her grandson, the Duke of Sotomayor, of Madrid, Spain.

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MARCHIONESS D'YRUGO

1777-1841

According to the late Charles Henry Hart, a third and again different portrait of the Marchioness D'Yrugo is owned by her granddaughter, a sister of the Duke of Sotomayor, Madrid.

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RICHARD EARLOM

1743-1822

RICHARD EARLOM was a pupil of Cipriani, and was the first artist who made use of the point in mezzotint work. He first engraved for John Boydell, the London publisher, who in 1777 brought out the "Liber Veritatis," comprising two hundred plates, executed by Earlom in the style of the original drawings by Claude Lorrain, which are for the most part in the possession of the Duke of Devonshire. He

RICHARD EARLOM

is also well known for his groups of flowers after paintings by Van Huysum and Van Os, for his mezzotints after portraits by Reynolds, Rembrandt, Van Dyck and West, for his subject pieces after Italian, Dutch and English masters, and for some etchings after Salvator Rosa, Tintoretto, Poussin and Rembrandt.

The engraving by Lupton shows him at bust, turned three-quarters to the left, with his eyes directed slightly to the spectator's left. He wears a powdered wig, worn in rolls over his ears, and tied with a queue ribbon. He is dressed in a dark coat with large buttons, a light waistcoat, the lapels of which come partly over his coat lapels, and a white neckcloth.

ENGRAVED, in mezzotint, by T. Lupton,
as frontispiece to Vol. II of the "Liber
Veritatis," published by Messrs. Boydell

& Co., 1819, $5\frac{3}{8} \times 5$ inches. Four states.
Not listed in Mason.
Listed in Strickland.

•(271)•

MISS MARY HARRISON ELIOT

1788-1846

SHE was a daughter of Samuel (q.v.) and Catherine (Atkins) Eliot (q.v.) of Boston, and married in 1809 Edmund Dwight (1780-1849), a graduate of Yale College in the class of 1799, and a resident of Boston.

Boston, 1808-09. Panel, $28\frac{3}{16} \times 22\frac{3}{4}$ inches. Life-size, half-length, three-quarters right, with her light brown eyes directed slightly to the spectator's right. She has a delicate, oval face, with fresh coloring and a rather wistful expression. Her dark reddish-brown hair is parted and braided and dressed high on her head, with ringlets on the forehead and temples. The suggestion of a smile lurks about the mouth. A wide fillet of a material which matches her hair in color, encircles

her head, and a white lace mantilla falls from the top of the head over the left shoulder and left arm and partially conceals the right arm. She wears a simple dress of white muslin, cut low in the neck, and with a high waist. The neck of the dress and the upper portion of the sleeve are trimmed with a narrow edging of white lace. The background is plain and of brownish-green tones.

Her portrait was inherited by her daughter Sophia, wife of John Wells of Boston, and at her death by her daughter, Mary Eliot Wells, wife of James Phillips Farley of Brookline, Massachusetts, the present owner. The portrait, however, hangs in the house of her son, Eliot Farley, Esq., of Cambridge, Massachusetts.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 18, as "Mrs. Edmund Dwight."

At the Museum of Fine Arts, Boston, in 1919 and 1922.

At the Woman's City Club, Boston, in 1923. Mason lists the picture under her married name, but the portrait was painted shortly before her marriage.

[*Illustrated*]

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MISS MARY HARRISON ELIOT

1788-1846

Boston, c. 1808. Canvas, 30 x 25 inches. Similar in pose to the previously described portrait, but differing in many details, this is probably the first sketch for the finished picture. The mantilla is omitted, and a long sinuous curl falls over the right shoulder and over the breast. She wears a white muslin dress with the low neck trimmed with narrow white lace and filled in with a white muslin guimpe with a turned-over collar attached, and open at the throat. The portrait has been transferred from panel to a larger-sized canvas, and much repainted.

The portrait is owned by Mr. and Mrs. Albert Rosenthal of Philadelphia.

REPRODUCED, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries of New

York, 1918, page 118, as a portrait of "Miss King."
Not listed in Mason.

•(273)•

SAMUEL ELIOT

1739-1820

HE was a son of Samuel and Elizabeth (Marshall) Eliot of Boston. He married in 1786 Catherine Atkins (q.v.) of Newburyport, Massachusetts, by whom he had six children.

Boston, c. 1806. Panel, 32 x 28 inches. He is seated three-quarters left, with his dark blue eyes directed to the spectator, in a gilded Empire armchair upholstered in red. His powdered hair is tied with a black queue bow, and he wears a grayish waistcoat with small buttons to match; a black coat with a collar, buttoned across his breast, with white lace at the wrists; a white neckcloth and muslin frill. He holds with both hands a leather-bound book with a red title label. The plain background is of light brown, becoming warmer in the shadows.

The portrait passed at Mr. Eliot's death to his son Samuel Atkins Eliot (1798-1862) of Boston, and at his death to his widow Mary Lyman Eliot (1802-1875), who bequeathed it to her son Doctor Charles William Eliot of Cambridge, Massachusetts.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 48.

At the Boston Athenæum in 1871.

At the Museum of Fine Arts, Boston, in 1880, 1921 and 1923.

ENGRAVED ON WOOD by Kilburn, and reproduced in Winsor's "Memorial History of Boston," 1881, Vol. IV, page 7.

A copy was made by George P. A. Healy, from which a copy was made by Emil Bublitz, now hanging in the Harvard Club, New York City.

A copy, made in 1918 by Miss Sally Cross, is owned by Amory Eliot, Esq., of Boston.

Another copy was in the possession of George Ticknor Dexter of Boston.

[*Illustrated*]

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SAMUEL ELIOT

1739-1820

Boston, 1826. Canvas, 36¼ x 28 inches. This portrait, a replica of that painted by Stuart in 1806, was ordered by the Trustees of the Massachusetts General Hos-

SAMUEL ELIOT

pital in Boston in December, 1823, and Stuart was commissioned to paint it. It was apparently not finished until 1826, and in May of that year was hung upon the walls of the McLean Asylum, of which institution the Trustees were the same as for the Massachusetts General Hospital. It was removed to the hospital in October, 1826, and has ever since hung there.

Not listed in Mason.

•(275)•

MRS. SAMUEL ELIOT

1758-1829

SHE was Catherine Atkins, daughter of Dudley and Sarah (Kent) Atkins of Newburyport, Massachusetts, and a sister of Dudley Atkins Tyng (q.v.). She married in 1786 Samuel Eliot (q.v.) of Boston.

Boston, c. 1806. Panel, 32 x 28 inches. She is shown half-length, seated three-quarters right, in a gilded armchair upholstered in crimson figured silk, with her brown eyes directed to the spectator. Her brown hair, in ringlets, shows beneath a turban of white silk. She wears a white dress of silk, with a high waist, the neck filled in with a filmy white *fichu* and the waist girdled by a white silk cord tied in front in a bow. A white silk shawl falls over her left shoulder onto her lap, covering her left arm, and appears at her right, concealing her right forearm. Her clasped hands lie on her lap. The background, of light browns becoming warmer in the shadows, is plain.

Her portrait passed to her son, Samuel Atkins Eliot (1798-1862) of Boston, and at his death to his widow. At her death, in 1875, it became the property of her son, Dr. Charles William Eliot of Cambridge, Massachusetts.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 47.

At the Boston Athenæum in 1871.

At the Centennial Exposition, Philadelphia, in 1876, by Charles W. Eliot.

At the Museum of Fine Arts, Boston, in 1880 and 1921.

A copy, by Jane Stuart, is owned by Mrs. Charles Eliot Guild of Brookline, Massachusetts.

A copy, by Miss Sally Cross, is owned by Amory Eliot, Esq., of Boston.

Another copy was in the possession of George Ticknor Dexter of Boston.

[Illustrated]

WILLIAM HAVARD ELIOT

1795-1831

HE was a son of Samuel (q.v.) and Catherine (Atkins) Eliot (q.v.) of Boston, and a brother of Samuel Atkins Eliot (q.v.). After being graduated from Harvard in 1815, he studied law, and married in 1820 Margaretta Boies Bradford of Boston. He joined the Ancient and Honorable Artillery Company in 1821, represented Boston in the State Legislature, projected the Tremont House, and was selected to succeed Honorable Harrison Gray Otis (q.v.) as Mayor of Boston, but during the electioneering campaign he was taken ill and died a few days before the ballot. He was a man "of pleasing temper, amiable manners and enterprising spirit."

Boston, c. 1827-28. Canvas (s), 24 x 20 inches. His portrait, painted on a rectangular canvas, but framed with an oval mat, is unfinished. It was painted not long before Stuart died, and while he was at work upon it, someone remarked that Mr. Eliot was better looking than his portrait showed him. Stuart, apparently realizing the truth of the criticism, and perhaps feeling that his hand had lost some of its power to paint, said: "That is very true," and threw down his brush, leaving the picture in its present condition. The background, very dark brown and of an even tone, is probably completed, and the head is nearly done, but the body is unfinished. Mr. Eliot looks at the spectator with light blue eyes. His thick wavy hair is dark auburn, and he wears thin sidewhiskers which extend well below the lobe of his ears. His face is thin, and his complexion sallow, lacking the red tones which appear in so much of Stuart's work. A dark brown coat, white neckcloth, and white standing collar are indicated.

Inherited at his death by his widow, it passed at her death to her son, Samuel Eliot (1821-1898) of Boston, and then to his daughter, Emily Marshall Eliot, wife of John Holmes Morison, Esq., of Boston.

The portrait has never been exhibited.
Not listed in Mason.

Listed in Fielding, No. 47.

•(277)•

JOHN STEVENS ELLERY

1773-1845

HE was a son of John Stevens and Esther (Sargent) Ellery of Gloucester, and his mother was a sister of Governor Winthrop Sargent (q.v.). He was a merchant in France and accumulated a fortune, and lived in Jamaica Plain, but died in New York. Late in life he married a milliner of beauty, whose name was Burr, and they had one daughter, who married Colonel Green of Texas, and inherited the Ellery fortune.

Boston, 1810. Panel (s), $26\frac{1}{4} \times 21\frac{5}{8}$ inches. He is shown bust-size, three-quarters left, with his brown eyes directed to the spectator. He has a fleshy face and very ruddy complexion, brown hair brushed over a high forehead, and side-whiskers. He wears a white standing collar, white neckcloth and tie, white waistcoat, and high-collared black coat with brass buttons. The background is plain, warm, and dark.

This portrait was painted for his sister, Sarah Stevens, wife of Major Ignatius Sargent of Boston, and at her death it passed to her son, Ignatius Sargent (1800-1884) of Brookline, Massachusetts. From him it went to his son, Professor Charles Sprague Sargent of Holm Lee, Brookline.

EXHIBITED at the exhibition of Stuart's
portraits, Boston, 1828, No. 151.

20 of "Notes and Additions to History of
Gloucester," by Babson.

NOTE: For further information see page

[*Illustrated*]

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JAMES HENDERSON ELLIOT

1781-1808

JAMES HENDERSON ELLIOT was a son of General Simon Elliot. He graduated from Harvard College in 1802, and from Bowdoin in 1806.

Boston, c. 1807. Panel, $28\frac{3}{4} \times 23\frac{1}{4}$ inches, framed with an oval mat, the opening being $26\frac{1}{2} \times 21\frac{1}{2}$ inches. He is shown bust, three-quarters left, with his blue

JAMES HENDERSON ELLIOT

eyes directed to the spectator. His auburn hair is luxuriant and curly and worn rather long over his forehead; he also has short sidewhiskers. His long oval face, with its long, delicate nose, has a very high coloring on the cheeks. He wears a high-collared black coat, buttoned; a high white collar; a white neckcloth and pleated shirt. The background is plain and of luminous greenish-gray tones.

The portrait was inherited by his sister, Elizabeth Elliot (1798–1862), wife of Charles Torrey of Boston (1795–1873). At her death it passed to her husband who bequeathed it to their daughter, Mary Elliot Torrey (1836–1915), and at her death it was bequeathed to the present owner, Mrs. Elizabeth Elliot Fay, wife of Henry H. Fay of Boston, a great niece of the subject.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 173.

At the Museum of Fine Arts, Boston, in 1880.

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DAVID MONTAGUE, BARON ERSKINE

1777–1855

DAVID MONTAGUE, son of Thomas, first Baron Erskine of Restormel Castle, and his wife Frances Moore. He succeeded his father as second Baron Erskine in 1823. He was sent to Philadelphia as Secretary to the British Legation and held this position until 1802, when he returned to England. In 1806 he was sent to Washington as British Minister. He married, first, in 1799 Frances Cadwalader (q.v.) of Philadelphia, who died in 1843. That same year he married, second, his first wife's cousin, Ann Bond Travis of Philadelphia, who died in 1851. He married, third, in 1852, Anna, widow of Calderwood Durham, who survived him.

Philadelphia, 1802. Canvas, 29 x 24 inches. Half-length, turned half-way to the right, seated in an armchair upholstered in red. His eyes are directed to the spectator and his hands are clasped at the waist. He wears a dark coat, a light

DAVID MONTAGUE, BARON ERSKINE

double-breasted waistcoat, a white neckcloth and ruffled shirt. The background is a dark brown curtain partly drawn aside and revealing a cloudy sky at the right.

This portrait and the Stuart portrait of his first wife, Frances, Baroness Erskine, were painted at the request of General Thomas Cadwalader, a brother of Lady Erskine, and he bequeathed them to his son, Judge John Cadwalader, who left them to his son, the present owner, John Cadwalader, Esq., of Philadelphia.

EXHIBITED at a "Loan Exhibition of Historical Portraits," held at the Pennsylvania Academy of the Fine Arts, Philadel-

phia, December, 1887, to January, 1888. A copy was made by Thomas Sully in 1830.

[*Illustrated*]

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HONORABLE MRS. ERSKINE

1781-1843

FRANCES, daughter of General John and Williamina (Bond) Cadwalader of Philadelphia. She married in 1799 Honorable David Montague Erskine (q.v.), and in 1823, upon her husband's accession to his father's peerage, became Baroness Erskine. She was the mother of five sons and seven daughters, and two of the sons succeeded as third and fourth Barons Erskine, respectively.

Philadelphia, 1802. Canvas, 29 x 24 inches. Life-size, half-length, seated in a rounded-back chair upholstered in pink velvet, with her body turned slightly to the left, and her head and brown eyes turned three-quarters left. Her right arm and hand rest upon an Empire table, the right hand clasping with interlocking fingers the left. Her curly chestnut hair nearly covers with its ringlets the forehead and temples, and falls in curls on the neck. She wears a low-necked, short-sleeved dress, the neck and sleeves edged with narrow white ruffles, and over the right arm is thrown a scarf. About her waist is a narrow girdle of silk fastened with a shield-shape buckle. In the background is a red curtain, with a view at the left of a cloudy sky. Of this portrait, Charles Henry Hart says in his articles on "Gilbert Stuart's Portraits of Women" that it "is without doubt one of Stuart's

masterpieces. It has that directness and charm of simplicity which mark all his best work; but it has beyond this a mastery over technical difficulties that shows the artist to have been indeed a master workman in his craft. Stuart's feeling for values has no better exponent than this canvas, where the creamy whites of the high lights and the blue whites of the shadows are harmonized with a skill that leaves no semblance of difficulty in the achievements. The luxuriant chestnut hair is brought into juxtaposition with the deepened folds of the ashes-of-roses curtain, so that its definition is lost; and the high-bred pose of the mother of a future peer of Britain has a naturalness and ease that know no wearying."

This portrait is owned by John Cadwalader, Esq., of Philadelphia, its history being the same as the history of the Stuart portrait of Baron Erskine.

EXHIBITED at a "Loan Exhibition of Historical Portraits," held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December, 1887, to January, 1888.

ENGRAVED—

In stipple, oval in rectangular, by J. Cochran, for *Court Magazine*, 1835, 4¾ x 4 inches.

On wood, by Henry Wolf, and reproduced

in the *Century Illustrated Magazine*, April, 1898, as frontispiece.

REPRODUCED—

In half-tone, in "Salons Colonial and Republican," by Anne H. Wharton, 1900, facing page 195.

In half-tone, in Samuel Isham's "History of American Painting," 1910, page 91.

C. S. Bradford, photo., copyright.

[Illustrated]

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HONORABLE MRS. ERSKINE

1781-1843

A partial replica of the previously described portrait.

Philadelphia, c. 1802. Canvas, 29 x 24 inches. Half-length, life-size; head, body, and eyes turned three-quarters toward the left, the pose being identical with that of the other portrait. The gilded chair is upholstered in pink, and she rests her right arm upon a gilded Empire table. Her dress is white, but simpler than that shown in the other picture, and the netting on the sleeves is omitted here, and instead of a ruffle the sleeve is shown with a cuff of the same material as the dress. Her waist is bound with a girdle which is fastened in front with a shield-shaped buckle of brilliants or diamonds. The scarf thrown over her right arm and falling across her lap is of salmon color. In the background is a curtain of the color of ashes of

HONORABLE MRS. ERSKINE

roses, as in the other portrait, with gold-tasseled fringe, and the base of a column is partially shown, with a view at the left of blue sky with light clouds.

The portrait was acquired in 1915 by a Philadelphia dealer, directly from the Erskine family in England, and sold in 1916 to Herbert Lee Pratt, Esq., of Glen Cove, Long Island, New York.

EXHIBITED at the Exhibition of Early American Portraits, Brooklyn Museum, February 3 to March 12, 1917, No. 92.

ENGRAVED, in stipple and line, by J. Cochran and published in the *Court Magazine*, No. 31, for January, 1835, London. (The

engraving shows her in a different dress and with a filmy scarf on her head and down her back.)

REPRODUCED, in half-tone, in the catalogue of the Brooklyn Museum exhibition, 1917, facing page 84.

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HONORABLE THOMAS ERSKINE

1750-1823

HE was the third son of Henry David, tenth Earl of Buchan. He married, first, in 1770, Frances Moore (d. 1805), and, second, Sarah Buck. He was called to the bar in 1778; appointed Lord High Chancellor in 1806, and in that same year was raised to peerage as Baron Erskine of Restormel Castle, Cornwall.

London, c. 1775. Canvas, 29¼ x 24¼ inches. He is seated three-quarters right, at a table, with his dark blue eyes directed to the spectator. He wears a powdered wig, white muslin frill, and a dark greenish-blue coat with large gold buttons. His right arm rests on the table, with the left hand over the right forearm. There are white muslin ruffles at his wrists. His coloring is high on his cheeks on the side of his nose. The background is dark, warm and brown.

The portrait was sold at Christie's, July 1, 1921 (numbered 114 in the catalogue), together with a print of the same portrait, at the auction of Old Masters belonging to the fifth Marquess of Hertford (1812-1884). It was owned, in January, 1922, by H. Burlingham, of New York City, who sold it to E. F. Simms, Esq., of Paris, Kentucky.

Not listed in Mason.

[Illustrated]

WILLIAM EUSTIS

1753-1825

WILLIAM EUSTIS was the son of Doctor Benjamin Eustis and was born in Cambridge, Massachusetts. He was graduated from Harvard College in 1772 and, having decided to follow the profession of medicine, he began studying with the celebrated Doctor Joseph Warren of Boston. At the outbreak of the Revolutionary War he served as surgeon of a regiment and afterwards as hospital surgeon. He was a member of the legislature of the State of Massachusetts, 1788-94; a member of Congress, 1800-05; and United States Secretary of War, 1807-13. In 1814 he was appointed United States Minister to Holland, where he remained four years. Upon his return to the United States he was again elected to Congress and served during four successive sessions. In 1823 he was elected as the tenth Governor of Massachusetts and died in office. Harvard College conferred upon him the degree of LL.D. in 1822.

Boston, c. 1806. Canvas, 29 x 24 inches. Bust, half-way to the right. He wears a black coat, white stock and ruffled shirt. His eyes, directed at the spectator, are blue and his dark curly hair has begun to turn gray. The plain background is a light grayish-brown.

This portrait was in the possession of Miss Frances Appleton Langdon Haven (died March, 1924), and is now owned by Eustis Langdon Hopkins, Esq., of New York City.

ENGRAVED, by George E. Perine, for the
Memorials of the Society of the Cincin-
nati of Massachusetts, by Francis S. Drake,
Boston, 1873.

Not listed in Mason.
A copy was made by A. W. Twitchell.
Courtesy, Frick Art Reference Library, New
York City.

[*Illustrated*]

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MRS. ALEXANDER HILL EVERETT

Not listed in Mason.

Listed in Fielding, No. 49, where it says
that the portrait is owned by Miss Susan

Hale of Boston, and was exhibited at the
Museum of Fine Arts, Boston.

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EDWARD EVERETT

1794-1865

EDWARD EVERETT, born at Dorchester, Massachusetts, was the son of Reverend Oliver Everett and Lucy Hill Everett. Educated in Boston and graduated from Harvard University in 1811, he began his brilliant career as minister of the Brattle Street Church in Boston. After two years he accepted the chair of Greek at Harvard and went to Europe to seek scholarship in the European universities. While there his unusual gifts excited the admiration of everybody with whom he came in contact. In 1819 he returned to the United States; in 1822 he married Charlotte Gray Brooks, a daughter of Peter Chardon Brooks (q.v.), and two years later began his political career as member of Congress. In 1834 he was elected governor of Massachusetts; in 1840 he was appointed minister to the Court of St. James, and from 1845 to 1849 he was president of Harvard University. On the death of Daniel Webster, in 1852, he was appointed Secretary of State, and in 1853 succeeded John Davis in the Senate. An exhaustive biography of Edward Everett was published early in 1925 by Paul Revere Frothingham.

Boston, 1820. Panel, 27 x 21 1/2 inches. He is shown bust, seated, and turned half-way to the left, with his brown eyes directed at the spectator. He has curly, light brown hair and wears a black coat, white standing collar and white neckcloth. His left arm rests on the arm of a chair and he holds in his left hand a book, bound

in red, with the index finger thrust between the leaves. A shirt-cuff shows at his wrist. The chair is upholstered in a mottled brownish-red, this color being repeated in a curtain to the left. The rest of the background is a plain grayish-brown.

Extracts from Edward Everett's Journal: "June 1, 1838. Dined at Mr. Edmund Dwight's with Edward. Mr. Dwight requested me to return to him Stuart's portrait of me, painted 16 or 17 years ago at his expense. He proposes to have the person, which is out of drawing, obliterated, leaving the head. I at first assented, but am inclined to doubt the expediency of so doing. It is faulty, but the fault is Stewart's."

"Aug. 25, 1858. Yesterday Mr. Edmund Dwight sent me Stuart's portrait of me painted in 1820. He has made me pay \$500.— for it, which is, I think, \$200.— too much. He has framed it so as to hide the hand and the curtain, because some one lately told him that they were by an inferior hand. I never heard any such suggestion, and have no faith in it."

The portrait was inherited by his daughter, Charlotte Brooks Everett (1825–1879), wife of Henry A. Wise, Esq., and she bequeathed it to her daughter, the present owner, Katherine Wise, wife of Jacob W. Miller, Esq., of Morristown, New Jersey.

Either this or the following portrait of Edward Everett was exhibited at the exhibition of Stuart's portraits, Boston, 1828, No. 58.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(286)•

EDWARD EVERETT

1794-1865

Boston, 1820. Canvas, 30 x 25 inches. This is an unfinished portrait, three-quarters left, only the head being painted and a suggestion of a white neckcloth. His hair, long and wavy, is of a reddish-brown color; his eyes, directed to the spectator, are blue and his complexion is fresh.

The portrait was given on July 30, 1856, to the Massachusetts Historical Society, Boston, by Thomas Dowsey (1772–1856).

ENGRAVED, on steel, probably by H. Wright Smith, for reproduction in the "Proceed-

ings of the Massachusetts Historical Society," 1858, facing page 361.

·(287)·

ALEXIS EVSTAPHIEVE

RUSSIAN consul at Boston from 1812 to 1829, in which latter year he was transferred to New York City. He died in 1857, at the age of about eighty-two. His daughter, Madame Peruzzi, became a great pianist and was living in Florence in 1881.

The portrait was inherited by his son, A. A. Evstaphieve of Buffalo, New York, and then by his granddaughter, Mrs. John Hastings Ziegler of Gorsefield, near Birkenhead, England.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 149.

At the Metropolitan Museum of Art, New York, 1880, lent by C. C. Ziegler.

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MRS. ALEXIS EVSTAPHIEVE

1789-1853

SHE was of English birth and noted for her beauty.

This portrait has the same history as Stuart's portrait of Alexis Evstaphieve (q.v.).

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 150.

GEORG SIGMUND FACIUS

1750—Died after 1813

REGENSBURG, Germany, was his birthplace and he was the son of a Russian consul at Brussels. He studied in Brussels and went with his brother, Johann Gottlieb (q.v.), to London in 1776 to work for John Boydell, for whom they produced a number of plates in stipple. The plates are signed in several ways, i.e., family name only, full name of both brothers, or individually by either brother. Their subject matter embraces the work of old masters as well as contemporary artists. The dates of their deaths are unknown, but as the plates are dated, their activities may be traced to 1813.

London, c. 1785. Canvas, 35 x 27 inches. He is seated, three-quarters right, in a chair upholstered in red, with his dark blue eyes directed to the spectator's right. Powdered hair, worn in a roll over his ears in a queue. His coat is of a purplish brown with horn buttons, and ruffled wristbands, and he also wears a golden-yellow waistcoat with small buttons, a white neckcloth and ruffled shirt. His complexion is not highly colored. He rests his right elbow upon a table on which is a large sheet of paper, which is Facius' engraving of Sir Joshua Reynolds' "Nativity," and his right hand upon his leg. His left arm is shown to the wrist. The background is dark, and an opening somewhat lighter than the rest of the background appears at the right side of the picture.

The portrait was painted for John Boydell, the London publisher and print-seller. In 1869 it was brought from London to Boston by an English dealer, and sold there at auction for \$41 on December 10, 1869, to William Sumner Appleton (1840-1903) of Boston. At his death it was inherited by his son, William Sumner Appleton, Esq., of Boston.

EXHIBITED—

At the Museum of Fine Arts, Boston, in 1915.

In the Building of the Society for Preservation of New England Antiquities, Boston, by the present owner. The portrait is still there.

REPRODUCED in the *Bulletin of the Society for Preservation of New England Antiquities*, for October, 1919, Vol. X, No. 1, Serial No. 20.

Not listed in Mason.

Listed in Fielding.

[Illustrated]

JOHANN GOTTLIEB FACIUS

c. 1750-after 1802

FOR biographical data see the preceding sketch of his brother.

London, c. 1785. Canvas, c. 36 x 28 inches. Owing to the absence of the present owner in Europe it was impossible to secure a photograph and a description of the colors. An anonymous line engraving after this portrait shows Johann Gottlieb Facius at half-length, seated in a carved armchair upholstered in brocade and studded with round-headed nails, turned three-quarters to the left, with his eyes directed at the spectator. His powdered hair is worn in rolls over his ears. He wears a dark coat; a light waistcoat with a double row of buttons, white turned-down collar and white tie. Shirt ruffles show at his wrists. His clasped hands rest on a sheet of paper which lies on a cloth-covered table in front of him. At his right elbow stands, on an easel, a framed picture, only half of which is visible, showing an angel in clouds. The background is plain.

This portrait belonged to Eastman Johnson (1824-1906), the artist, of New York City, and was sold by his widow to Rutherford Stuyvesant of New York City. It is now in Mrs. Rutherford Stuyvesant's country home at Allamuchy, Warren County, New Jersey.

ENGRAVED, in line, anonymously, and published by Hurst, Robinson & Co., London, June, 1819, 8 $\frac{7}{8}$ x 6 $\frac{3}{4}$ inches.

Not listed in Mason.
Listed in Fielding, No. 50.

SAMUEL FALES

1775-1848

ASON of Nathaniel and Elizabeth (Bradford) Fales of Bristol, Rhode Island, where he was born. He moved to Boston about 1794, and in 1801 married Abigail Haliburton (1773-1839) of Windsor, Nova

SAMUEL FALES

Scotia, a niece of Mrs. Abiel Smith (q.v.) and Mrs. Barney Smith (q.v.). He became a successful merchant, shipowner and manufacturer in Boston. In 1833-34 he was Alderman, and from 1834 to 1846 President of the Union Bank.

Boston, 1806. Panel, $28\frac{1}{2} \times 23\frac{1}{2}$ inches. Bust portrait, turned three-quarters to the right, with his brown eyes directed to the spectator. He wears a black coat with standing collar, white neckcloth and white frilled shirt. His forehead is high and his hair rather thin. The background is plain and dark.

This portrait was inherited by his son, Samuel Bradford Fales (1804-1880), of Philadelphia, from whom it passed to his nephew, Haliburton Fales of New York City, and from him to his son, the present owner, Lieutenant De Coursey Fales of New York, a great-grandson of the subject.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 97.

•(292)•

EARL OF FARNHAM

Died 1800

BARRY MAXWELL, son of John, first Baron Farnham of Farnham, County Cavan, Ireland, by his wife Judith Barry. He succeeded his brother as third Baron in 1779, and was created Viscount Farnham in 1781, and Earl of Farnham in 1785. He married, first, in 1757 Margaret, second daughter and co-heir of Robert King of Drewstown, County Meath; second, in 1771, Grace, daughter of Arthur Burdett of Ballymancy. He was succeeded by his only son, John James, the second Earl of Farnham.

According to Mason, Stuart painted his portrait in Dublin.

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CHARLES FARRAN

HE married a Miss Lambert (q.v.).

Owned by Miss Farran, Highfield Manor, Whitechurch, County Dublin, Ireland.

Not listed in Mason.

Listed in Strickland as by Stuart.

·(294)·

MRS. CHARLES FARRAN

SHE was Miss Lambert and married Charles Farran (q.v.).

Owned by Miss Farran, Highfield Manor, Whitechurch, County Dublin, Ireland.

Not listed in Mason.

Listed in Strickland as by Stuart.

·(295)·

GENERAL JOHN R. FENWICK

1773-1842

BORN in Charleston, South Carolina; died in Marseilles, France. He was educated in England and early in life was distinguished for his literary attainments. Appointed lieutenant of U.S. Marines in 1799, captain in 1809, and lieutenant-colonel of light artillery in 1811. He was severely wounded and made prisoner at the battle of Queenstown Heights in 1812, and was brevetted colonel in March, 1813, for gallant

GENERAL JOHN R. FENWICK

conduct on the Niagara frontier, and on the same date appointed adjutant-general of the army. He was commissioned brevet-brigadier-general in 1823.

Washington, c. 1804. Canvas, $28\frac{1}{2} \times 23\frac{1}{2}$ inches. Half-length, turned three-quarters to the left, with his brown eyes directed towards the spectator. His hair is slightly powdered; his complexion is florid. He wears the uniform of the Colonial army, consisting of a dark blue coat with a high red collar, gold epaulettes, gold braid trimmings on the red collar and coat front, a white standing collar and a black silk neckcloth. The gold hilt of his sword with its crimson sash is at his left side. The background shows reddish-gray clouds.

This portrait came into the possession of William Sidney Drayton, U.S.N., undoubtedly through his maternal grandmother, Mrs. Martha (Fenwick) Gadsden. He bequeathed it to his son, Percival Langdon Drayton, U.S.N. (d. 1892), and he left it to his cousin, the present owner, J. Coleman Drayton, Esq., of New York City.

EXHIBITED at the Beverly Historical Society, Beverly, Massachusetts, in 1924.

[*Illustrated*]

•(296)•

EDWARD, LORD FITZGERALD

1763-1798

EDWARD, LORD FITZGERALD, the son of James, first Duke of Leinster and twentieth Earl of Kildare, and Lady Emilia Mary Lennox, daughter of Charles, second Duke of Richmond. He entered the army at an early age and served gallantly in the Southern Campaign in the battle of Eutaw Springs. When in Canada, later, he is said to have been received as a blood-brother by the Bear Tribe of Indians. On returning home he went to Paris, where he became a great admirer of the Girondists, and was cashiered for attending a banquet of the revolu-

EDWARD, LORD FITZGERALD

tionists in Paris. He married at Tournai in December, 1792, returning to Ireland with his charming wife, known as Pamela, who perhaps was, and perhaps was not, the daughter of the Duc d'Orléans and Madame de Genlis. His wife's name was Stephanie Carolina Anne Syms. In 1796 he began to apply his French lessons to his own country, and joined the conspiracy of the United Irishmen to set up a Republic in Ireland. He was arrested, wounded in the scuffle of his arrest, and died in prison of his wounds. His wife married again and died in 1831.

Dublin, c. 1790. Canvas, $38\frac{1}{4} \times 30\frac{1}{4}$ inches. He is standing, shown to below the waist, leaning with his left elbow on a bank of earth, three-quarters left, his body nearly front, and his large gray-blue eyes directed slightly to the spectator's right. His right hand, gloved, rests on his hip; the left hand holds the other glove. He wears a rich brown coat, cut away at the waist, in the fashion of the French republicans of the period; a white double-breasted waistcoat with wide lapels; a very full, high, white stock; light greenish-gray trousers. His hair, unpowdered, is luxuriantly thick, fluffy, and blonde, nearly covering his forehead and in long curls on his shoulders. His face is thin and of a fresh complexion, the nose long and prominent, the eyebrows dark and heavy. The background is a cold blue sky with clouds of bluish-white, becoming brownish-orange in the lower left corner, with a distant blue landscape suggested below. The portrait is signed "Stuart" in the lower right corner, below the elbow.

Bought by Mr. Catholina Lambert of Paterson, New Jersey, from Agnew & Sons, London, the picture was sold as a "Portrait of a Young Gentleman" by John Russell, R.A., at the Lambert sale in New York, in 1916, to Messrs. Scott & Fowles, New York. Upon being cleaned, the signature appeared.

Not listed in Mason.

[*Illustrated*]

JOHN, LORD FITZGIBBON

1749-1802

HE was a second son of John Fitzgibbon of Mount Shannon, near Donnybrook, Ireland, where he was born. He distinguished himself at Trinity College, Dublin, and Christ Church, Oxford. He was called to the Irish bar in 1772; Attorney-General for Ireland in 1783; married on July 1, 1786, Anne (d. 1844), eldest daughter of Richard Chapel Whaley of Whaley Abbey; Lord Chancellor of Ireland in 1789, in which year he was created Baron Fitzgibbon; created Viscount Fitzgibbon in 1793, and Earl of Clare in 1795. He died at his house in Ely Place, Dublin, on January 28, 1802. Fitzgibbon became Lord Chancellor at the time when Ireland was in a very disturbed state, and he made himself generally hated for strong measures which he took in repressing treason, and for his opposition to Catholic emancipation; he was a man of energy and determination, and was noted in the courts for his rapid decisions; he did more than any other man to bring about the Union.

Dublin, 1789. Canvas, 96½ x 60⅝ inches. Whole length, figure turned slightly to the right, head and brown eyes to left; dressed in the Lord Chancellor's robes. Full powdered wig, ruddy complexion; white neckcloth and lace *jabot*, black broadcloth coat and waistcoat; black satin buckles; Lord Chancellor's robe of black, elaborately trimmed with gold frogs. Gold fob at waist; right hand on hip, left arm hanging at side, the hand holding unopened letter. At right, a table covered with rich old-rose cloth on which lies a gold mace. On the floor, leaning against the table, is the Chancellor's purse, with tassels at corners, and embroidered with the arms of Great Britain. In the background at the right is a stone column, behind which is draped an old-rose curtain, caught back with cords at the left, disclosing an attractive distant, misty landscape with blue sky and pinkish and yellow clouds. The floor is a warm brown, as is the column.

His two sons successively succeeded to the title, which became extinct in 1864, on the death of the third earl. This portrait then passed to a cousin of the third earl,

JOHN, LORD FITZGIBBON

Alexander James Beresford Hope (1820-1887) of Bedgebury, near Goudhurst, Kent, and at his death, to his son of the same name, who sold the house and its contents to Isaac Lewis. The estate was sold at public auction in May, 1919, and this portrait was bought by Messrs. M. Knoedler & Co. of New York, who sold it in December, 1919, to the Cleveland Museum of Art, Cleveland, Ohio.

EXHIBITED by A. J. B. Hope at South Kensington Historical Portrait Exhibition, 1868, No. 881.

ENGRAVED—

In mezzotint by C. H. Hodges. Published London, September 20, 1790. (J. Chaloner Smith, No. 14.)

In stipple (half-length only) by W. Sedgwick.

In line (half-length only) by J. B. Bird in "A History of Ireland in the Lives of Irishmen," by James Wills, Vol. V, facing page 432.

In line (half-length only) by Le Conte, in "The Irish Nation; Its History and Its Biography," by James Wills and Free-

man Willis, London, n.d., Vol. III, facing page 306.

In line (half-length only) vignetted, by S. Freeman.

REPRODUCED—

In half-tone, in the Bulletin of the Cleveland Museum of Art, January, 1920.

In half-tone, in *Arts and Decoration*, November, 1922, page 35.

In half-tone, in *International Studio*, December, 1923, page 258.

Listed in Mason twice, as "Lord Chancellor Clare" and "Lord Fitzgibbon."

A copy made about 1789 by Robert Home (1752-1834) is in the Examination Hall, Trinity College, Dublin, and another copy is in the King's Inns.

[*Illustrated*]

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MRS. SIMEON FLINT

1791-1814

LYDIA FORD of Boston, Massachusetts. In 1810 she married Simeon Flint (d. 1857) of Charleston, South Carolina.

Boston, c. 1810. Panel, 26½ x 21½ inches. She is shown life-size to below the waist, and wears a light-colored gown with a lace yoke extending over the bodice, to which it is fastened with a brooch of blood topaz surrounded by pearls. The neck of the yoke is finished with a ruche. Her earrings match the brooch with drops of the same stone. On the edge of the right shoulder and over the right arm

MRS. SIMEON FLINT

is draped a bluish-colored scarf or mantilla extending around the back and carried on the partly extended left arm.

Her portrait was inherited by her son, Doctor William Flint (1814-1859), who left it to his wife, Mrs. Matilda Beekman (Rowan) Flint (d. 1889), and it was bequeathed to her daughter, Fanny Estelle Flint, wife of Pontus H. Conradson, Esq., of Franklin, Pennsylvania. At her death in 1922 the portrait became the property of her husband.

Not listed in Mason.

·(299)·

COUNT FLUKE

HE was a Russian gentleman (Mason).

·(300)·

MRS. JAMES FORD

Boston, c. 1823. Canvas. Half-length, turned half-way to the left. On her dark curly hair she wears a muslin cap, trimmed with white lace, and her dark eyes are directed to the spectator. She wears a low-cut dress edged with lace and a dark shawl is draped over her right shoulder and left forearm. The background is plain. I am under the impression that only the head is by Gilbert Stuart and the remainder by Jane Stuart.

This portrait was owned in 1897 by her daughter, Mrs. Heloise Chamberlain of San Francisco, California.

Not listed in Mason.

[*Illustrated*]

·(301)·

EDWIN FORREST

1806-1872

A POPULAR actor and founder of the Forrest Home for Actors, at Holmesburg, Pennsylvania.

This portrait is owned by the Forrest Home, Holmesburg, Pennsylvania.

·(302)·

MRS. JOHN FORRESTER

1788-1867

SHE was Charlotte, daughter of Doctor Elisha and Mehitabel (Pedrick) Story of Marblehead, Massachusetts, and a sister of Judge Joseph Story (q.v.). She married in 1810 John Forrester (1781-1837) of Salem, Massachusetts.

Boston, 1828. Panel (s), $26\frac{3}{4} \times 21\frac{1}{2}$ inches. She is shown bust, three-quarters left, with her grayish-blue eyes directed to the spectator. Her luxuriant curly hair is parted on her forehead and is chestnut brown. Her complexion is light, with ruddy cheeks. She wears a low-cut, high-waisted white dress with a surplice neck which is trimmed with a narrow edging. On her breast is a large oval pin, and about her shoulders is loosely thrown a scarlet India shawl, with decorated borders. The background is plain and of a greenish-gray tone. Stuart was at work on this portrait when overtaken by his last illness, and had finished nothing but the head. After his death, his daughter Jane painted the remainder of the portrait. Stuart is said to have painted the head with much interest because of Mrs. Forrester's resemblance to Mrs. Benjamin West, the wife of his old master.

Her portrait descended at her death to her daughter, who bequeathed it to her niece, Miss Marianne Silsbee Devereux of Norton, Massachusetts. In 1912 Miss Devereux presented the portrait to the Essex Institute, Salem, Massachusetts.

EXHIBITED at Copley Hall, Boston, at "A Loan Collection of Portraits and Pictures of Fair Women," in 1902.

RIGHT HONORABLE JOHN FOSTER

1740-1828

ASON of Anthony Foster, Chief Baron of the Exchequer in Ireland. He was a graduate of Trinity College, Dublin, and was called to the Irish bar in 1766. Speaker of the Irish House of Commons from 1785 until the abolition of that office at the Union, which he strenuously opposed. He was Chancellor of the Exchequer in 1785; Chancellor of the Exchequer of Ireland in 1804-6 and 1807-11. In 1821 he was created Baron Oriel of Ferrard. He married in 1764 Margaretta (d. 1824), daughter of Thomas Burgh, M.P., of Bert, County Kildare. She was created Baroness Oriel in 1790, and in 1797, Viscountess Ferrard. Their only son, Thomas Henry Foster (d. 1843), who assumed the surname of Skeffington, married in 1810 Harriet (d. 1831), only child of Chichester, Earl Massareene, and on his death in 1816, she became in her own right the Viscountess Massareene.

Dublin, 1791. Canvas, 83½ x 59⅞ inches. Full-length, standing directed to front, with brown eyes to spectator's right; powdered wig. White neckcloth and white lace *jabot*; black satin coat, waistcoat and knee-breeches; dark brown stockings, low black shoes with gold buckles; gray black robe with gold braid on edge of robe and on arms. The table is covered with a henna-colored velvet cloth with gold fringe. On the table lie a large gold mace, and three upright books bound in brown leather, marked, respectively, reading from left to right: "Trade of Ireland," "History of Commerce," "Irish Statutes"; also two sheets of paper, partially rolled up, on the upper of which may be deciphered "Plan for Establishing a Nation," and on the lower sheet the words "extending" and "linen" may be seen. Near by are several packets of letters, the upper one marked "Corn Trade." In the background, at right of figure, are gray stone columns on a pedestal, making the first of a succession of columns extending across entire picture and forming an amphitheatre supporting an arched roof. Behind the first and between it and the next column, is draped a red curtain. The floor is tessellated and of a grayish-green tone, as is the background of retreating columns. The picture has probably been cut down slightly

RIGHT HONORABLE JOHN FOSTER

at the bottom, and still more at the top, as it does not correspond in shape with the mezzotint which Hodges made from the picture directly it was painted.

The portrait was inherited by John Skeffington (1812-1863), tenth Viscount Massareene, and at his death by his son Clotworthy John Eyre Foster Skeffington (1842-1905), eleventh Viscount, and then by his son, Major Algernon William John Clotworthy Skeffington, D.S.O., twelfth Viscount, of Antrim Castle, Antrim, and Oriel Temple, Collon, County Louth, Ireland, from whom it was bought in 1922 by Messrs. M. Knoedler & Co. of New York.

ENGRAVED—

In mezzotint, by Charles H. Hodges, 1792.

(J. Chaloner Smith, No. 15.)

In stipple (bust only), by P. Maguire, and published, 1799, by Henecy & Fitzpatrick.

There is a rather crude engraving in line, measuring $5\frac{1}{16} \times 3\frac{1}{8}$ inches, with neither the name of the artist nor that of the engraver, showing him seated, three-quarters left, at a table upon which lies an open book, a closed book standing upright and a portion of a quill pen. His left hand has the fingers between the leaves of the closed book and with his right he is in the act of turning a page. Eyes to spectator, wig, high-collared

coat with lapels, double row of brass buttons, ruffles at sleeves, white neckcloth and ruffled shirt. The coat is buttoned, disclosing a bit of lower edge of light waistcoat. The following inscription is at the bottom:

“The Right Honble

JOHN FOSTER

Speaker of the house of Commons of
Ireland”

As yet no painting similar to the engraving has appeared, and it is possible that the engraver used the head of the full-length portrait and adapted the pose to suit his fancy. Not listed in Mason. Listed in Strickland.

[*Illustrated*]

•(304)•

DOCTOR JOHN FOTHERGILL

1712-1780

THE son of John Fothergill, a Yorkshire Quaker. He went to London in 1736 and attained great eminence as a physician, acquiring a fortune estimated at 80,000 pounds sterling. He remained unmarried.

London, 1781. Canvas, 36 x 28 inches. This portrait was painted from memory a year after Doctor Fothergill's death. It shows him half-length, turned half-way

DOCTOR JOHN FOTHERGILL

to the right, with his bright blue eyes directed to the spectator. He is seated in an armchair upholstered in tooled leather of brown tones and studded with brass-headed nails. He wears a gray wig curled in seven rolls over the ears. His coat is of a light grayish-green color, with a single row of large buttons, one of which is buttoned; his neckcloth is white. He is seated at a table holding an open book on botany before him, only his right hand showing. Plain background in rich tones of bluish-greens.

This portrait was acquired by the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1903.

EXHIBITED at the Royal Academy, London, in 1781, No. 204, as "Portrait of Gentleman, done from recollection of him since his death."

ENGRAVED, in mezzotint, by Valentine Green, 1781, 12¾ x 9⅞ inches. Two

states. (J. Chaloner Smith, 45.)

REPRODUCED, in half-tone, in Charles H. Caffin's "The Story of American Painting," 1907, page 40.

Not listed in Mason.

Listed in Fielding, No. 54.

[*Illustrated*]

•(305)•

THOMAS WILLING FRANCIS

1767-1815

THOMAS WILLING FRANCIS was a son of Tench Francis, Junior (1731-1801), by his wife Anne, daughter of Charles Willing of Philadelphia. He became an eminent merchant in Philadelphia. In 1794 he married his cousin, Dorothy Willing (q.v.), daughter of Thomas Willing (q.v.).

Philadelphia, c.1800. Canvas, 29 x 24 inches. A bust portrait. His body is turned three-quarters to the left and his blue eyes are directed towards the spectator. His hair is powdered and his complexion is florid. He wears a blue coat with gold buttons, a white waistcoat with a loose-flowing white neckcloth. Plain dark neutral background.

The picture descended to his son, Alfred Francis, then to his son, Charles Willing Francis of St. Louis, Missouri, at whose death it passed to his widow, who sold it in November, 1917, to John F. Braun, Esq., of Philadelphia.

Not listed in Mason.

Listed in Fielding.

·(306)·

MRS. THOMAS WILLING FRANCIS

1772-1847

DOROTHY, fourth daughter of Thomas Willing (q.v.) of Philadelphia. She married her cousin, Thomas Willing Francis (q.v.).

Her portrait was inherited by her daughter, Elizabeth Francis (1796-1866), who married her cousin, the Honorable John Brown Francis (1791-1864) of Providence, Rhode Island. In 1914 this portrait was owned by Mrs. Frank H. Brown of Providence, Rhode Island.

EXHIBITED at Rhode Island School of Design, Providence, Rhode Island, in 1914.

·(307)·

COLONEL ISAAC FRANKS

1759-1822

ISAAC FRANKS was a son of Moses and Sarah Franks of New York City, and served under Washington during the whole of the Revolution, during which he received several wounds. After the peace of 1783 he filled various civil commissions. In 1782 he married Mary Davison of Philadelphia, and lived in Germantown, Pennsylvania, and at the time of his death was prothonotary of the Supreme Court of Philadelphia. About 1805 he removed to Ephrata, and about 1815 to Philadelphia. It was to Franks' house in Germantown that Washington retired from Philadelphia during the yellow fever epidemic.

Germantown, 1802. Canvas, 29 x 24 inches. A bust portrait, showing him turned three-quarters to the left, with his grayish-blue eyes directed to the spectator. His gray hair is tied in a queue bow and his complexion is ruddy. He wears

COLONEL ISAAC FRANKS

a dark blue velvet coat with gold buttons, a white neckcloth, bow tie and ruffled shirt. The plain background is dark green.

On the back of the portrait was pasted a slip reading, viz.: "Portrait of Mr. Isaac Franks. Presented to friend Isaac Franks as a token of regard by Gilbert Stuart Germantown Oct. 1st 1802."

His portrait was left by Franks conjointly to his two children, Samuel Davison Franks and Sarah Eliza, wife of John Huffnagle of Lancaster, Pennsylvania, each one by turns to have the right of possessing it for one year. At Mrs. Huffnagle's death it was inherited by her son, George W. Huffnagle, New Hope, Bucks County, Pennsylvania, who sold it to Henry C. Gibson of Philadelphia, and by the latter's will it came into the possession of the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at "Loan Exhibition of Historical Portraits," held at the Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888.

REPRODUCED, in heliotype, as frontispiece of "Publication of the American Jewish Historical Society," Vol. V.

[*Illustrated*]

•(308)•

REVEREND JAMES FREEMAN

1759-1835

HE was at Harvard with Doctor Bently, Judge Dawes and Rufus King, and graduated in 1779. In 1782 he was invited to act as reader at King's Chapel, Boston, and was ordained as pastor in 1787, a connection that was not severed till he resigned his charge in 1825.

The wood-engraving by Kilburn shows a bust portrait, turned half-way to the left, with his eyes directed to the spectator. He has long and wavy white hair, and wears a black gown, white neckcloth, tied in a bow, and white shirt frills. In the background to the left are shelves with two rows of books, the upper one partly covered by a curtain.

REVEREND JAMES FREEMAN

In 1879 this portrait was owned by Mrs. William E. Prince of Newport, Rhode Island, but hung in her sister's, Mrs. Swett's, house in Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 23.

At Museum of Fine Arts, Boston, 1880.

LITHOGRAPHED by Edwards for the Senefelder Press, Boston, and reproduced as

heliotype in "Massachusetts Historical Society Proceedings," 1793, Vol. I, facing page 48.

ENGRAVED, on wood, by Kilburn, for Winsor's "Memorial History of Boston," 1881, Vol. 3, page 473.

•(309)•

ALBERT GALLATIN

1761-1849

HE was a son of Jean and Sophie Albertaine (Rolaz du Rosey) Gallatin of Geneva, Switzerland. He was graduated from the University of Geneva in 1779. Through the influence of his grandmother, a woman with many friends, among whom figured Frederick, landgrave of Hesse-Cassel, and Voltaire, a commission of lieutenant-colonel in the Hessian troops, then serving in America, was offered to Gallatin, which was declined by him with the remark that he would "never serve a tyrant." He came to America in 1780 and engaged in trade. He was interested in politics and entered public service in 1787, when he became a member of the state constitutional convention held in Philadelphia. He entered Congress in 1795 as a follower of James Madison. Under Thomas Jefferson, in 1801, Gallatin was made secretary of the treasury and held the office continuously until 1813. Minister to France 1816-1823, minister to England 1826-1827. President of the National Bank (afterwards the Gallatin Bank) of New York from 1832 until 1839. He was twice married, his second wife, whom he married in 1793, was Hannah, daughter

ALBERT GALLATIN

of Commodore James Nicholson. By her he had two sons and a daughter. Died in Astoria, Long Island, New York. Henry Adams, in his biography of Albert Gallatin, says: "Far more than contemporaries ever supposed, or than is now imagined, the treaty of Ghent was the special work and the peculiar triumph of Mr. Gallatin."

Washington, c. 1803. Canvas, $29\frac{3}{8} \times 23\frac{7}{8}$ inches. He is seen to the waist, seated, with his brown eyes directed to the spectator's left, and holding a letter with his left hand. The top of his head is bald, and his hair is tied with a black queue bow. There is a cleft in his pointed chin, and his nose is long and thin. He wears a black coat, white neckcloth tied in a bow, and white shirt frill. The back of his chair, upholstered in red and studded with nails, shows above his shoulders. The plain background is red. An extract from "The Life of Albert Gallatin," by Henry Adams, Philadelphia, 1880, page 301, says: "It was at this period of his life (about 1803) that Gilbert Stuart painted this portrait. . . . Mrs. Gallatin always complained that her husband's features were softened. . . ."

The portrait was given in 1908 to the Metropolitan Museum of Art, New York City, by Frederick W. Stevens, a grandson of Gallatin.

Mentioned in the will of Albert Gallatin.

ENGRAVED—

On steel, by the American Bank Note Company.

On steel, vignette, for Henry Adams' "The Life of Albert Gallatin," 1880.

In line, for the *University Quarterly*, New York, November, 1880.

In line, for "The National Cyclopedia of American Biography," Vol. 3, page 9 (New York, 1893).

LITHOGRAPHED by Canova, and published by Anthony Imber, about 1830, and inscribed: "Painted by Stewart."

REPRODUCED—

In photogravure (very much cut down), for the large paper edition and the Standard Library edition of John Austin Stevens' "Albert Gallatin," 1883.

In photogravure, for "Financial New York."

In photogravure, by Charles B. Hall, for Byam Kerby Stevens' "Genealogical-Biographical Histories of the Families of Stevens, Gallatin and Nicholson," New York, 1911.

In photogravure, for "The portraits of Albert Gallatin," by A. E. Gallatin, privately printed, New York, 1917.

In half-tone, for James A. McCormick's "The Rise and Vicissitudes of the United States," Syracuse, 1903.

In half-tone (in color), for Elroy McKendree Avery's "A History of the United States and Its People," Cleveland, 1910.

Not listed in Mason.

Listed in Fielding, No. 55, but erroneously as in the possession of Albert Gallatin, New York.

[Illustrated]

•(310)•

LEONARD GANSEVOORT

1751-1810

A MEMBER of the Continental Congress from New York during 1787-88; State Senator in 1791-93 and 1797-1802, and a member of Assembly in 1778-79 and 1788. His country-seat, "White Hall," near Albany, formerly renowned for its generous hospitality, was occupied by his descendants until recently, when it was destroyed by fire. Leonard Gansevoort was a brother of General Peter Gansevoort (q.v.).

New York, c. 1794. Canvas, 30 x 25½ inches. Bust, three-quarters to the left, with his blue eyes directed to the spectator; his natural hair is powdered and tied in a queue bow, and his complexion is very ruddy. He wears a grayish-black coat, a satin double-breasted waistcoat, white lace *jabot*. The plain background is of brown and grayish-plum tones with dark brown spandrels.

The portrait was owned in 1917 by Mrs. Abraham Lansing of Albany, New York, a granddaughter of the subject, and in 1918 passed into the possession of Rowland N. Moore, Esq., of New York City, who deposited it with the Metropolitan Museum of Art, in memory of Mrs. Abraham Lansing.

EXHIBITED at the Ehrich Galleries, New York City, in May, 1919.

duced in *Harper's Magazine*, 1881, Vol. 62, page 537.

ENGRAVED, on wood, by Goetse and repro-

Not listed in Mason.

[*Illustrated*]

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GENERAL PETER GANSEVOORT

1749-1812

PETER GANSEVOORT'S ancestors were among the early Dutch settlers of Albany, New York. Originally from Groningen, Holland, the family numbered among its members John Wessel Gansevoort

GENERAL PETER GANSEVOORT

(known in his days as Wessel), who was a leader in the reformation movement in Holland, ranked among the learned men of his time, and was an intimate friend of Thomas à Kempis. In 1775 Peter Gansevoort was appointed by Congress a Major in the second New York Regiment. In 1776 he was with Montgomery in the invasion of Canada. In 1777 he took command of Fort Stanwix, afterwards called Fort Schuyler, made a most gallant defence of the post against the British under St. Leger, and by preventing the cooperation of that officer with Burgoyne, contributed materially to the decisive victory at Saratoga. This won for him, at the age of twenty-eight, the title of "Hero of Fort Stanwix." As a result of his expedition with General Sullivan against the Indians in 1779, the State of New York appointed him Brigadier-General.

New York, c. 1794. 30 x 25 inches. Bust portrait, three-quarters to the left, with his light blue eyes directed to the spectator. His powdered hair is worn in a queue bow. The coat of his uniform is dark blue with buff collar and lapels, gold epaulettes and buttons; from the left lapel hangs the decoration of the Order of the Cincinnati. The lower half of the background is a greenish-blue with touches of orange, the upper half is reddish-brown.

This portrait, owned by Rowland N. Moore, Esq., of New York City, is deposited with the Metropolitan Art Museum, New York. Its history is the same as that of the portrait of Leonard Gansevoort, by Stuart.

EXHIBITED at the exhibition of Early American Paintings, at the Brooklyn Museum, February 3 to March 12, 1917, No. 93.

ENGRAVED by J. F. E. Prud'homme and reproduced in Bonney's "Legacy of Historical Gleanings," 1875, Vol. 1, page 81. Winsor, "Narrative and Critical History," 1889, Vol. 6, page 629. Fiske, "American Revolution," 1896, Vol. 1, page 297.

"Godchild of Washington," by Katherine S. Baxter, 1897, page 365.

REPRODUCED—

In half-tone, in catalogue of the Brooklyn exhibition, 1917, facing page 85.

In half-tone, in *Brooklyn Museum Quarterly*, April, 1917.

In half-tone, in *International Studio*, Vol. LXXI, No. 282, September, 1920.

[*Illustrated*]

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REVEREND
JOHN SYLVESTER JOHN GARDINER

1765-1830

HE was born at Haverford West, South Wales, and was a son of John Gardiner and grandson of Doctor Sylvester Gardiner of Gardiner, Maine. At the age of five years he was sent to Boston from St. Kitts (where his parents were then living) to be with his grandfather. From 1776 until 1782 he attended schools in England, and returned to America in 1783 and began the study of law in Boston, but soon abandoned this for the study of divinity, and in 1787, in New York, was ordained a deacon, and in 1791 a priest. In 1794 he married Mary Howard, a daughter of Colonel William Howard of Augusta, Maine. He was assistant minister of Trinity Church, Boston, from 1792 to 1805, and in 1803 he received an honorary degree from Harvard. From 1805 until 1830 he was rector of Trinity Church. He died at Harrowgate, England, while traveling in search of health.

Boston, c. 1815. Panel, $27\frac{3}{4} \times 22\frac{1}{2}$ inches. In this portrait, which shows only his head and shoulders, he is turned three-quarters left with his brown eyes directed to the spectator, and wearing a black gown and white band. His curly hair, parted on the left side and brushed forward over his ears, was probably originally of a reddish-brown color, and has become iron gray, and his short sidewhiskers are white. His complexion is very florid. The background is dark, and a still darker curtain, showing red in the high lights over the head, covers the left side of the background.

The portrait was inherited by his son, William Howard Gardiner of Brookline, Massachusetts (d. 1882), and at his death by his son, Charles Perkins Gardiner (d. 1908) of Boston. It then became the property of his widow, who gave it to her daughter, Mrs. William Robinson Cabot of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 132 or No. 140.

At the Museum of Fine Arts, Boston, in

1912, and subsequently.

ENGRAVED ON wood and reproduced in Winsor's "Memorial History of Boston,"

1881, Vol. III, page 453.

[*Illustrated*]

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REVEREND
JOHN SYLVESTER JOHN GARDINER

1765-1830

Boston, c. 1825. Canvas (s), 35½ x 27½ inches. He is shown half-length, seated three-quarters right, in a gilded Empire chair, with his dark brown eyes directed to the spectator. He has short gray curly hair, and a very ruddy complexion. He wears a white neckcloth and bands, and a black silk gown. He holds with both hands an open book which rests on his lap. In the background at the left is a dark brownish-red curtain, in front of which, at the right center, is a brownish stone column to which the curtain—a small part of which appears at the right of the column—is loosely fastened with narrow cords, the tassel of the curtain cord resting on a parapet. At the right is seen a blue sky with white clouds.

Inherited by his daughter, Mary Louisa Gardiner, wife of John Perkins Cushing (1787-1862) of Boston, who left the portrait to their son, John Gardiner Cushing (1834-1881), who bequeathed it to his widow. At her death in 1917 the portrait passed to her estate.

Deposited at Museum of Fine Arts, Boston, in 1892, where it has since remained and been frequently exhibited.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 132 or No. 140.
REPRODUCED in "The History of the Epis-

copal Church in Narragansett," by Wilkins Updike, new edition, 1907, Vol. I, page 472.

[*Illustrated*]

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HENRY FARINGTON GARDNER

Died 1792

ASON of William and Elizabeth (Farington) Gardner and younger brother of Dean Gardner (died 1809), first Baron Gardner. He was Colonel of the 20th Dragoons. He never married.

HENRY FARINGTON GARDNER

In "The Farington Diary," London, 1923, Vol. II, page 68, under date of December 20, 1802, the portrait is mentioned as follows: "Lord Gardner called & desired me to call upon him to give him my opinion of the state of his Late Brother (Colonel) Henry's portrait painted by Stuart."

Not listed in Mason.

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SAMUEL PICKERING GARDNER

1767-1843

ASON of John and Elizabeth (Pickering) Gardner. He was graduated from Harvard College in 1786. After four years spent in business in Charleston, South Carolina, Mr. Gardner returned to Boston in 1793, and in 1800 bought the Vassall estate on Summer Street, afterwards the site of C. F. Hovey & Company's store, and lived there the remainder of his life. In 1797 he married Rebecca Russell Lowell.

Boston, c. 1815. Canvas, 30¼ x 25 inches. Half-length, turned three-quarters to the left, seated in an armchair with a gilded frame and upholstered in red, at a table covered with a red cloth on which rests his partially closed right hand. He has brown curly hair and his brown eyes are directed to the spectator. He wears a black coat and white waistcoat, a white neckcloth, and protruding ruffle. A red curtain is seen in the background with a brownish-gray column indicated at left.

The portrait was inherited by his daughter, Mary Lowell Gardner (1802-1854), the wife of Francis Cabot Lowell (1803-1874) of Boston, and then by her husband. At his death it passed to their daughter, Georgina Lowell of Boston, who bequeathed it to her nephew, Sidney Coolidge of Concord, Massachusetts.

REPRODUCED, in heliotype, in "The Pickering Genealogy," Boston, 1897, Vol. I, facing page 250.

Not listed in Mason.
Listed in Fielding.

[*Illustrated*]

•(316)•

MRS. SAMUEL PICKERING GARDNER

1779-1853

REBECA RUSSELL LOWELL, daughter of Judge John and Rebecca (Russell) Lowell. She married in 1797 Samuel Pickering Gardner (q.v.) of Boston.

Boston, November, 1810. Panel, 28 x 22½ inches. She is seated, three-quarters left, with her grayish-blue eyes directed to the spectator. She wears a low-necked white muslin dress, over which is a crimson shawl. Her hair is brown, and her complexion rosy. The background is of very dark greenish-olive tones. An inscription is painted on the back, in Stuart's hand: "This portrait of Mrs. Rebecca R. Gardner || was painted by G^t. Stuart Novem^r. 1810 || her age 31"

Inherited by her daughter, Mrs. John Chipman Gray (1799-1879), and at her death by John Lowell Gardner (1804-1884) of Boston, a brother of Mrs. Gray; the portrait passed from the latter to his son, John Lowell Gardner (1837-1898) of Boston, who bequeathed it to his nephew, William Amory Gardner, Esq., of Groton, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 33.

REPRODUCED, in heliotype, in "The Pickering Genealogy," 1897, Vol. I, facing page 251.

[*Illustrated*]

•(317)•

GENERAL HORATIO GATES

1728-1806

HE was born in England, and died in New York. He was an officer under Braddock, at whose defeat in 1755 he was severely wounded. After the peace of 1763 he purchased an estate in Virginia, on which he lived until the organization of the continental army, when

GENERAL HORATIO GATES

he was appointed Adjutant-General with the rank of Brigadier. At the conclusion of peace, he retired to his Virginia estate whence, after emancipating all his slaves, he returned to New York City, where he was presented with the freedom of the city, and in 1800 was chosen to represent the State in the Legislature.

New York City, c. 1794. Canvas, $44\frac{1}{4} \times 35\frac{7}{8}$ inches. He is shown three-quarters length, standing three-quarters left, with his brown eyes directed to the spectator, and his powdered hair tied with a black queue bow. He wears a dark blue uniform with buff collar, lapels, cuffs, waistcoat, brass buttons and gold epaulettes, and a white neckcloth and ruffles. A large gold medal of the Society of the Cincinnati is suspended on his left breast by a blue silk ribbon from his neck. A letter is held in his right hand, which rests on the left hand, grasping the hilt of an upright sword and holding a black hat. The background is of greens and browns, with indistinct brown foliage at the left, and sunset sky at the lower left.

The portrait was painted for Ebenezer Stevens of New York, colonel of artillery and a great friend of Gates. At his death it was inherited by his son Horatio Gates Stevens of New York, and then by his son John Rhinelanders Stevens (d. 1898) of New York. It then passed to his daughter Lucille Stevens (d. 1914), wife of Edward Elwell Spafford of New York, and at her death to her daughter Miss Lucille Spafford of New York.

EXHIBITED at "Loan Collection of Paintings by Early American Artists," held at the Metropolitan Museum of Art, New York City, November, 1895, to May, 1896, No. 190.

ENGRAVED—

By J. A. O'Neill, and published by Elias

Dexter, 562 Broadway, New York City, in mezzotint, oval.

In stipple, oval, by C. Tiebout, 1798; 9.2×7.2 inches. (Stauffer, 3171.)

REPRODUCED, in photogravure, in Mason's "Life and Works of Gilbert Stuart," 1879, facing page 183.

[*Illustrated*]

·(318)·

SAMUEL GATLIFF

Died 1806

AN Englishman who settled in America and married, in 1796, Elizabeth Corbin Griffin (q.v.). He died in Philadelphia.

Philadelphia, between 1796–1800. Canvas, 30 x 24 inches. A half-length portrait showing him seated, turned half to the right, in a gilt chair upholstered in crimson damask. His hair is powdered and his blue eyes are directed to the spectator. He wears a dark blue coat with brass buttons, a white neckcloth and *jabot*, and lace revers fall over the lapels of the coat. He is seated at a table covered with a crimson cloth. The plain background is olive-green.

His portrait passed to his widow, and at her death, in 1853, was inherited by Doctor Ferdinand Campbell Stewart (1815–1899) of Philadelphia, her son by a second marriage, who bequeathed it to the Pennsylvania Academy of the Fine Arts, Philadelphia.

[*Illustrated*]

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MRS. SAMUEL GATLIFF

1779–1853

AND DAUGHTER ELIZABETH

ELIZABETH CORBIN GRIFFIN, only daughter of Colonel Samuel Griffin (q.v.) and his wife Betsy (Braxton) Griffin, and a granddaughter of Carter Braxton, a signer of the Declaration of Independence. At the age of seventeen she married, in Williamsburg, Samuel Gatliff (q.v.), who died ten years later, leaving her with four daughters. She married, second, Professor Ferdinand Stuart Campbell, who sub-

MRS. SAMUEL GATLIFF

sequently succeeded to the entailed estates of the Stewarts of Ascog House, Scotland, and had to assume the additional name of Stewart.

Philadelphia, c. 1798. Canvas, 30 x 24 inches. In this portrait Mrs. Gatliff is painted holding in her arms her eldest child, Elizabeth. She is shown three-quarters length, seated half-way to the left in a mahogany chair upholstered in crimson, with the child in her arms. Their light brown eyes are directed to the spectator. Mrs. Gatliff's complexion is beautifully fresh and her luxuriant brown hair is curly and worn hanging down in the nape of her neck. She wears a silver-gray dress, and a light tan-colored shawl is around her, covering part of her right hand. The little girl's dress is white and her tight-fitting bonnet, edged with lace, is also white. On her forehead may be seen a little wisp of light brown hair. In the background is a crimson curtain draped back at the left, revealing blue sky and clouds.

At Mrs. Elizabeth Griffin (Gatliff) Stewart's death, her portrait was inherited by her son, Doctor Ferdinand Campbell Stewart (1815-1899), who bequeathed it to Mrs. C. F. Taylor of Philadelphia, a granddaughter of Mrs. Stewart, who in turn bequeathed it to the Pennsylvania Academy of the Fine Arts, Philadelphia.

ENGRAVED on wood by Henry Wolf for the *Century Magazine*, 1899, Vol. 35, page 697.

[Illustrated]

•(320)•

CAPTAIN JOHN GELL

Died 1806

A MEMBER of an old Derbyshire family. He was promoted to lieutenant in the navy in 1760 and commander in 1762. In 1766 appointed to the 'Lounaston' of 44 guns, going to North America. In 1780 he was appointed to the 'Minorca' of 74 guns and ordered to the West Indies, but the ship was dismasted in a gale and had to return to England, whence he was soon sent to the East Indies. In 1784 he re-

CAPTAIN JOHN GELL

turned to England. Promoted to rear-admiral in 1793, and admiral in 1799. He died of apoplexy in 1806. (His portrait by Reynolds is in the "Painted Hall" at Greenwich Hospital, London.)

London, 1785. Whole length.

EXHIBITED, according to Strickland, at the Royal Academy, London, in 1785 (No. 160?, "Portrait of a Gentleman, whole length").

Not listed in Mason.
Listed in Strickland.

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GEORGE III OF ENGLAND

1738-1820

HE was George William Frederick, son of Frederick, Prince of Wales (1707-1751) and grandson of George II, whom he succeeded in 1760. He married in 1761 Charlotte of Mecklenburg-Strelitz (q.v.).

London, 1785 to 1788. Canvas, 25 $\frac{1}{8}$ x 31 inches. He is shown bust, with head and brownish-gray eyes turned slightly to the right of the spectator, with his powdered wig tied in a queue bow. He wears his royal robes of brown and gray, the cape of which is trimmed with ermine, and there is also a double row of ermine down the front of the robe. Over his shoulders is an ermine cloak and fastened at each shoulder and hanging across his breast in a half circle is his gold chain of office, from which is suspended the Order of St. George and the Dragon. The background is of light gray tones.

NOTE: Whether Stuart painted more than one portrait of George III is not yet known, and it may be of this portrait that Mason tells the following anecdote: "Stuart, after working at the picture for some time, was quite dissatisfied with the mouth. His efforts to improve it were not successful, and at last, in anger, or through impetuosity, he made a pass at it with his brush, intending to paint out the

GEORGE III OF ENGLAND

mouth, but the brush, by a happy coincidence, gave such a turn to the outline as exactly met the wants of the painter, who, seeing the unexpected result of his impatient blow, jumped up and down before the King, exclaiming: "I've got it, your Majesty!" "Got what?" "Your mouth, your Majesty!" At which there was a great laugh at Stuart's expense.

This portrait as well as that of Queen Charlotte (q.v.) belonged to Constantine John Phipps, third Baron Mulgrave, and later to Doctor Thomas Crompton of Manchester and Cranleigh, England, from whose estate they were purchased by the late Charles Henry Hart. In 1921 they were sold by his widow to the present owner, Thomas B. Clarke, Esq., of New York.

EXHIBITED at the Union League Club, New York, January, 1922.

[*Illustrated*]

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GEORGE IV OF ENGLAND

According to Mason, Stuart painted him while he was Prince of Wales.

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ELBRIDGE GERRY

Died 1867

This portrait, together with the Stuart portraits of his brothers, James Thompson Gerry (q.v.) and Thomas Russell Gerry (q.v.), was inherited, according to Mason, by their sisters, the Misses Gerry of New Haven, Connecticut.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 46.

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JAMES THOMPSON GERRY, U.S.N.

HE was lost at sea, in the sloop-of-war 'Albany,' which vessel he commanded.

This portrait was, according to Mason, in the possession of the Misses Gerry of New Haven, Connecticut.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 146.

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THOMAS RUSSELL GERRY, U.S.N.

Died 1846

The portrait was, according to Mason, in the possession of the Misses Gerry of New Haven, Connecticut.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 13.

·(326)·

GEORGE GIBBS, SR.

1735-1803

BORN in Newport, Rhode Island, he began his business career as a grain merchant and later founded the shipping firm of Gibbs & Channing, which at one time owned seventy-five vessels sailing from

Newport to all parts of the world. For a time he was partner of Captain Joseph Anthony (q.v.), and in 1792 took his brother-in-law, Walter Channing (q.v.), as partner. He married, in 1787, as his second wife, Mary Channing (q.v.).

Philadelphia, c. 1798. Canvas, 30 x 25 inches. Bust portrait, turned three-quarters to the left, with his blue eyes directed at the spectator. His hair, worn long over his ears and at the back of his neck, is brownish-gray. He wears a black coat and waistcoat, and a white neckcloth. Plain dark background of neutral color, lighter at the left.

This portrait was inherited by his son, Colonel George Gibbs (1776-1833) (q.v.), from whom it passed to his son, Professor Oliver Wolcott Gibbs (1822-1908), who bequeathed it to his sister, Elizabeth Wolcott Gibbs (1819-1900), wife of Lucius Tuckerman, and from her it passed to her son, Paul Tuckerman, Esq., of New York City and Tuxedo Park, New York, the present owner.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 211.

At Boston Athenæum, 1836, by William Ellery Channing.

At Loan Collection of Early American Artists, Metropolitan Museum of Art, New York, November, 1895, to May, 1896 (No. 175), by Theodore Kane Gibbs.

[*Illustrated*]

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GEORGE GIBBS, SR.

1735-1803

A portrait of him, very similar to the preceding one, but appearing to be somewhat larger as it shows a little more of the figure, is owned by Mrs. Stephen H. Pell of New York City, and hangs in the house of her father, Colonel Robert M. Thompson of Washington, District of Columbia.

[*Illustrated*]

MRS. GEORGE GIBBS, SR.

1747-1824

MARY CHANNING, daughter of William Channing of Newport, Rhode Island, and a sister of Walter Channing and William Ellery Channing (q.v.). She married in 1789, as his second wife, George Gibbs, Sr. (q.v.).

Philadelphia, c. 1803. Bust portrait, turned half-way to the right, with her brown eyes almost directly looking at the spectator, inclined very slightly to the right. Her nose is rather prominent and over her brown hair she wears a large white cap with a broad black velvet ribbon. Her simple dress is dark and filled in at the V-shaped neck with a white tucker. The dark background is of neutral color.

This portrait, which is now owned by her great-grandson, Paul Tuckerman, Esq., of New York City and Tuxedo Park, New York, has the same history as Stuart's portrait of George Gibbs, Sr.

[*Illustrated*]

COLONEL GEORGE GIBBS

1776-1833

GEORGE GIBBS was the eldest son of George Gibbs (q.v.) of Newport, Rhode Island. The house in which he was born still stands opposite the Old Mill. In 1810 he married Laura, daughter of Oliver Wolcott, Secretary of the Treasury under Washington and Adams. His inherited wealth enabled him to take up scientific study, especially geology and mineralogy, to which he devoted his life. His collections are owned by Yale University and were purchased by them in 1825. He removed from Newport to an estate on Long Island, where

COLONEL GEORGE GIBBS

he died in 1833. Colonel George Gibbs was a close friend of Gilbert Stuart, who painted eleven canvases for him.

Boston, 1825-27. Panel, 26 x 20 inches. Bust portrait, turned half-way to the right, with his blue eyes directed to the spectator. His hair, which is combed from the back to form little locks on the forehead, is brown, as are his sidewhiskers. He wears a black coat with brass buttons, a white waistcoat, white standing collar, neckcloth and bow tie. Plain background of neutral color.

This portrait was inherited by his son, Professor Oliver Wolcott Gibbs (1822-1908), who in turn bequeathed it to his sister, Elizabeth Wolcott Gibbs (1819-1906), the wife of Lucius Tuckerman, and from her it passed to Bayard Tuckerman (1856-1924) of Ipswich, Massachusetts, who left it to his son, Bayard Tuckerman, Jr., of Boston and South Hamilton, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 210.

REPRODUCED, in photogravure, in "The Tuckerman Family," by Bayard Tuckerman, 1914.

[*Illustrated*]

•(33°)•

COLONEL AQUILA GILES

1758-1822

AQUILA, son of Jacob and Johanna (Paca) Giles. Entered the Revolutionary War as Major and was appointed United States Marshal by Washington in 1792, serving until 1804. He was commissioned Brigadier-General of the United States State Militia in 1800. He was a member of the New York State Legislature from 1788 until 1792, and an original member and Vice-President of the Society of the Cincinnati. In 1780 he married Elizabeth Shipton, the daughter of a distinguished English family. They had eleven children.

New York, c. 1794. Canvas, 29 x 24 inches. Half-length, to waist, turned three-quarters to the left with his grayish-blue eyes to the spectator. His pow-

COLONEL AQUILA GILES

dered hair is tied with a black bow, and his complexion is rather florid. He wears a dark blue uniform with a red velvet high collar and red lapels; gold epaulettes and buttons; a white neckcloth and frilled shirt. From the left lapel of his coat hangs the decoration of the Order of the Cincinnati. The background is plain, warm gray bordering on olive tones.

This portrait was purchased by the Wadsworth Atheneum, Hartford, Connecticut, in 1908, from George H. Story of New York.

ENGRAVED by E. G. Williams & Brother,
New York.

REPRODUCED in "Memorial History of the
City of New York; Biographical," 1893,
facing page 224.

Not listed in Mason.

A copy, made by an English artist (who changed Colonel Giles' coat from blue to red!) is owned by the Marquise de Talleyrand-Perigord of Paris, a descendant of the Giles family.

[*Illustrated*]

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GOVERNOR WILLIAM BRANCH GILES

1762-1830

ASON of William Giles of Amelia County, Virginia, he was graduated from Princeton College in 1781. He became a prominent lawyer; member of First Congress in 1789 and continued until 1802, with exception of 1799-1800; United States Senator from Virginia from 1804 to 1815, succeeding Wilson Cary Nicholas; Governor of Virginia from 1826 to 1829. As a parliamentary tactician he was unrivalled. "Mr. Giles was considered by John Randolph to be in the House of Representatives what Charles Fox was admitted to be in the British House of Commons—the most accomplished debater that his country had ever seen. But their acquired advantages were very different. Fox was a ripe scholar; Giles neither read nor studied. Fox perfected himself in the House, speaking on every subject; Giles out of the House, talking to everybody."

GOVERNOR WILLIAM BRANCH GILES

New York, c. 1793. Canvas, 23 x 19 $\frac{1}{4}$ inches. Bust portrait, facing three-quarters to the left, with his blue eyes in the same direction. His hair is powdered and his complexion very ruddy. He wears a rose-colored coat, a white waistcoat embroidered with bright pink flowers, white stock and lace *jabot*. The background is plain brown. The picture, which was damaged, has been restored, but was possibly cut down to its present size from a 30 x 25 canvas.

The portrait was given by Governor Giles to his intimate friend, Richard N. Venable of Prince Edward County, Virginia. Venable presented the portrait to the Philanthropic Society of Hampden-Sidney College. During a student outbreak the portrait was badly damaged and got back into the hands of a grandson of Venable's, who sold it, about 1866, to Hugh Blair Grigsby, LL.D., of Edge Hill, near Charlotte Court House, Virginia, who, in 1892, sold it to the present owner, Clarence Winthrop Bowen, Esq., of New York City.

"During the (Civil) War I was fortunate enough to purchase Stuart's portrait of the late Governor William B. Giles, which represents him to have been quite handsome during the last century, when it was painted (1791-1795). I knew him personally as far back as forty years ago, when he was one of the handsomest men I ever saw. His health was bad for many years before he died." (Letter from Honorable Hugh Blair Grigsby, LL.D., to Honorable Robert C. Winthrop of Boston, dated 30 Mar. 1866, and printed in the Proceedings of the Massachusetts Historical Society.)

REPRODUCED (reversed) in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 112.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

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ROBERT GILMOR

1748-1822

BORN at Paisley, Scotland; son of Gavin and Janet (Spier) Gilmor; settled in Maryland in 1767 and married in 1771 Louisa, daughter of Reverend Thomas Airy of Dorchester County, Maryland. In 1787

he removed to Baltimore and became one of the city's richest merchants. They had two sons and two daughters. The oldest son, Robert (1774-1848), who died without leaving issue, was the noted art collector.

Washington, c. 1804. Canvas, 29 $\frac{1}{4}$ x 24 inches. This portrait shows him bust, three-quarters left, his dark brown eyes directed to the spectator, and with a ruddy complexion. He wears a white neckcloth and muslin tie, a high-collared dark blue coat with brass buttons, a white waistcoat, and black velvet collar. His powdered hair hangs in curls to his neck. The plain background is of dark brown tones. It will be noted that this portrait and the following are very similar, but the question, which is the original and which the replica, remains open.

The portrait is owned by John Gilmor, Esq., of Baltimore.

Courtesy of Messrs. M. Knoedler & Co., New York.

[*Illustrated*]

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ROBERT GILMOR

1748-1822

Washington, c. 1804. Canvas, 28 x 23 $\frac{1}{2}$ inches. A replica of the preceding picture, with the difference that in this portrait the coat is dark brown instead of dark blue.

This picture came into the possession of the McTavish family through the marriage of the subject's great-granddaughter, Ellen, daughter of John Gilmor (1808-1874) and Ellen Ward, to Alexander McTavish of Baltimore, Maryland. It was bought from the McTavish family by Alexander Smith Cochran, of New York, and deposited in the Philipse Manor Hall, Yonkers, New York.

Not listed in Mason.

ROBERT GILMOR

1808-1874

HE was a son of William and Marianne (Smith) Gilmor of Baltimore, Maryland, and a grandson of Robert Gilmor (1748-1822) (q.v.). He was educated in Baltimore and was graduated from Harvard College in 1828. From 1829 to 1832 he was an attaché at Paris and visited Scott at "Abbotsford." Upon his return to Baltimore he became a capitalist, and a prominent figure in the social life of Baltimore. His home, "Glen-Ellen," was planned after "Abbotsford." In 1832 he married Miss Ellen Ward of Baltimore, by whom he had seven sons and two daughters.

Boston, c. 1826. Panel, $25\frac{1}{4} \times 21\frac{1}{4}$ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. He has a very rosy, light complexion, and full, red lips. His dark, rich brown hair, profuse and rather long, is carelessly parted on the left side, and his sidewhiskers are curly. He wears a dark blue coat, no buttons showing, with a high collar. About his neck is a high, flaring, white collar, stock, and muslin tie, with a frilled muslin shirt-front; his waistcoat is also white. The background is plain and dark, and his hands are not shown.

His portrait became, probably by purchase from the family, the property of Mrs. James Thomas Fields (1834-1915) of Boston, or of her husband, who died in 1881. At her death it was loaned to the Museum of Fine Arts, Boston, and in 1924 was presented to that Museum by Mrs. Fields' heirs.

REPRODUCED, in half-tone, in *Bulletin of* Not listed in Mason.
the Museum of Fine Arts, Boston, April, Listed in Fielding.
1924, page 19.

[Illustrated]

MRS. CHARLES GOLDSBOROUGH

WILHELMINA SMITH, a daughter of Doctor William Smith (q.v.) of Philadelphia.

Mason says: "This portrait is somewhere in Maryland."

MRS. JOHN GORE

Born 1782

MARY GREEN BABCOCK, daughter of Adam and Martha (Hubbard) Babcock of Boston. In 1802 she married John Gore (1769-1817) of Boston.

Boston, c. 1815. Canvas, 30 x 25 $\frac{1}{8}$ inches. She is shown seated, three-quarters left, in a gilded Empire armchair upholstered in pale yellow figured damask, with her dark brown eyes directed to the spectator. Her hair is a dark reddish-brown. She wears a low-necked, short-sleeved white gown, high-waisted, the neck trimmed with white lace. A red India shawl with a figured border hangs over her left shoulder and arm, encircles her body, and reappears at the right side, where it partially conceals her right arm, and falls over the arm of the chair, and across her lap, where her hands are brought together. In the background, a brown curtain is draped, disclosing at the right the lower part of a column which rests on a parapet. Beyond is a glimpse of blue sky and clouds.

The portrait was inherited by her daughter, Eliza Ingersoll Gore, wife of Horatio Greenough (1805-1852) of Boston, and then by their daughter, Charlotte Gore, wife of Hervoches du Quilliou of La Tour de Peilz, Switzerland, who in 1921 bequeathed it to the Museum of Fine Arts in Boston.

EXHIBITED at the Museum of Fine Arts, Boston, in 1880.
Edward J. Moore, photo.

[*Illustrated*]

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ISAAC GOUVERNEUR

According to Mason, Stuart made two sketches of his head, but they did not satisfy him and he rubbed them out. While he was doing this Mr. Gouverneur took a pinch of snuff. "Stop," said Stuart, "and stay as you are." He then sketched him with his snuff-box in hand, and he is so represented in the portrait, which belonged to the late Gouverneur Kemble, who bequeathed it to Mr. Gouverneur Paulding of Cold Spring, Putnam County, New York.

At the "Loan Collection of Paintings by Early American Artists," held at the Metropolitan Museum of Art, New York, November, 1895, to May, 1896, there was (No. 188) a "Portrait of a Man"

(seated), loaned by John L. Cadwalader, Esq., of New York, which may have been the portrait of Isaac Gouverneur referred to by Mason.

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MAJOR JOSEPH GRAFTON

1782-1861

JOSEPH GRAFTON was the son of Joshua and Lydia (Masury) Grafton of Salem, Massachusetts. He entered the army in the war of 1812 as Major and took an active part in the conflict. After the war he was made surveyor of the Port of Boston. In 1817 he married Ann Maria Gurley (q.v.) of Boston.

Boston, 1818 or 1819. Panel, 26 x 21 $\frac{1}{4}$ inches. His portrait, fresh in color and convincing in its handling, represents him three-quarters right, wearing a reddish-brown coat, buttoned, a white neckcloth tied in a bow and a ruffled shirt. His eyes are dark blue and his curly hair and sidewhiskers a rich dark brown. His coloring is brilliant. The background is of a grayish-brown tone.

Inherited at his death by his son, Joseph Grafton, the portrait was deposited

MAJOR JOSEPH GRAFTON

with his sister, Maria Josephine Grafton (1833-1893), wife of Charles Henry Minot of Boston. Her brother Joseph bequeathed it to his nephew, Joseph Grafton Minot, Esq., of Boston, the present owner, and for many years it has hung with the portrait of Mrs. Grafton in his house in Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 4.

At the Museum of Fine Arts, Boston, in 1880, and again in 1914 and following years.

[*Illustrated*]

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MRS. JOSEPH GRAFTON

1800-1851

ANN MARIA, daughter of Honorable John Ward and Grace Hanfield (Stackpole) Gurley of Boston. She married Major Joseph Grafton (q.v.) in 1817.

Boston, 1818 or 1819. Panel, 26 x 21 $\frac{1}{4}$ inches. The portrait represents her three-quarters left, wearing a high-waisted crimson bodice, cut low, with the neck and armholes trimmed with white lace. The girdle and sleeves are white. Her hair is dark brown and worn in curls, and her head is surmounted by a comb. Her eyes are blue and her coloring brilliant. The background is a light brown.

Inherited by her husband, the picture passed at his death, together with his own portrait by Stuart, to his son Joseph, and the history of both portraits is identical. They are now owned by Joseph Grafton Minot, Esq., of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 5.

At the Museum of Fine Arts, Boston, in 1880, and again in 1914 and following years.

[*Illustrated*]

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SIR ALEXANDER GRANT

According to Mason (page 12), Stuart painted a full-length portrait of him in 1777, and a group portrait of his children.

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PATRICK GRANT

1777-1812

THE sixth son of John Grant (1738-1819) of Leith, Scotland. He sought fortune in the United States and settled in Boston about 1800, becoming the representative of the firm of Grants & Balfour of London, Genoa and Leghorn, in which his brothers were interested. He married, first, a Philadelphian by whom he had no children. In 1807 he married Ann Powell Mason (q.v.), daughter of Honorable Jonathan Mason (q.v.). While returning to Boston from France he was lost at sea in a storm in the Bay of Biscay, November 12, 1812.

Boston, c. 1810. Panel, $26\frac{1}{4} \times 21\frac{1}{2}$ inches. He is shown bust, three-quarters to the left, with his dark blue eyes directed to the spectator. His dishevelled hair, parted on the left side, is auburn, and he wears short sidewhiskers. His nose is large but sensitive, and his face, with its high coloring, is oval with a pointed chin. He wears a black high-collared coat with a white neckcloth and ruffled shirt. The background is plain and of a warm olive-brown tone.

The portrait passed to his widow and at her death, in 1861, was inherited by her only son, Patrick Grant (1809-1895). At his death, when the family portraits were divided, this picture went to his son, Patrick Grant, but in 1923 it was purchased from him by his nephew, Patrick Grant, 2nd, of Chestnut Hill, Philadelphia, Pa., the third son of Judge Robert Grant of Boston. The picture hangs in his father's house in Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 53. At Copley Hall, Boston, 1896.

[Illustrated]

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PATRICK GRANT

1777-1812

Boston, c. 1810. Panel, 26¼ x 21½ inches. A replica of the previous picture.

This portrait was bequeathed to Judge Grant of Boston by his cousin, Henry Grant, British Consul General at Warsaw, who died December 31, 1896. It was given by Judge Grant to his eldest son, Robert Grant, Jr., Esq., and hangs in the latter's house at 4 Norfolk Crescent, London, England.

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WILLIAM GRANT OF CONGALTON

WILLIAM GRANT, a Scotchman, whose daughter Elizabeth married in 1848 Charles Pelham Clinton (1813-1894), second son of Henry Pelham Clinton, fourth Duke of Newcastle.

London, 1782. Canvas, 95½ x 57⅛ inches. A full-length portrait; large black hat, white cravat, black coat turned back with fur, black waistcoat, breeches, and silk stockings, shoes with silver buckles; arms crossed over chest; two figures, putting on skates, seated on the bank of the water; two other figures leaning against a tree on the right, another group skating to left; towers of Westminster Abbey in left distance. (Catalogue of the Royal Academy, 1878, No. 128.)

This portrait of William Grant of Congalton, skating in St. James's Park, is said to be the first picture that brought Stuart into prominence after he left Benjamin West's house. It appears that the day appointed for the first sitting was very cold and that William Grant expressed the opinion that the weather was more suitable for skating than for painting portraits. Whereupon Gilbert Stuart and he went off to skate on the Serpentine River. This gave Stuart the idea of painting him in the act of skating.

Stuart exhibited this painting in 1782 at the Royal Academy in London and when, fifty years after the painter's death, it was again shown at the Royal

WILLIAM GRANT OF CONGALTON

Academy (1878), they evidently had forgotten about Stuart in England and it was labelled a Gainsborough, although with an interrogation mark. According to Mason "the exhibition had hardly opened before attention was called to this superb picture, and in the papers of the day there was much discussion as to who was really the painter, for but few believed that it was by Gainsborough." By the different critics it was assigned to Raeburn, Romney, Shee and others, and the first one to express the opinion that it was "by *the* great portrait painter of America, Gilbert Stuart," was Mr. Mulgrave Phipps Jackson, son of John Jackson, R.A.

This portrait was owned in 1878 by the daughter of the subject, Elizabeth Grant (d. 1899), wife of Lord Charles Pelham-Clinton of Moor Park, Stroud, Gloucestershire, England (1813-1894), and then by their son, Charles Stapleton Pelham-Clinton (1857-1911), who left it to his widow.

EXHIBITED at the Royal Academy, London, in 1782, and again in 1878.

[*Illustrated*]

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HENRY GRATTAN

1746-1820

BORN in Dublin, the son of James Grattan, Recorder of Dublin and Member of Parliament. He entered Trinity College in 1763, was called to the Irish bar in 1772, and delivered his maiden speech in the House of Commons in 1775. He was distinguished for his eloquence and quickly became a leader, pushing forward the question of Ireland's right to an independent parliament, which was conceded in 1782. For his services he received the thanks of Parliament and a grant of 50,000 pounds sterling. He retired before the outbreak of the Rebellion, returning at the end of 1799 when the question of the Union was brought forward. He spoke vehemently against the measure and when it was passed, he retired to his country seat, Tinnehinch, County Wicklow. He

HENRY GRATTAN

afterwards became a member of His Majesty's most honourable Privy Council of Ireland. He died in London and is buried in Westminster Abbey.

Dublin, c. 1792. Canvas, 29 x 24 inches. The mezzotint engraving by Charles H. Hodges shows him at half-length, body to front, head turned three-quarters to the right. His long natural hair, rather disheveled, is powdered. He wears a double-breasted, high-collared coat with large metal buttons, a white neckcloth, bow tie and shirt ruffle. The edge of a white waistcoat is showing inside his buttoned coat. Plain, dark background, lighter around neck and shoulders.

This portrait hung at Tinnehinch, County Wicklow, Ireland, Henry Grattan's country home, and was inherited by his son James, then by his widow, Lady Laura Grattan. At her death in 1888 Tinnehinch and contents passed to Sir Henry C. Grattan-Bellew, whose father, Thomas Arthur Bellew (1820-1863) had married Pauline, daughter of Henry Grattan, and assumed the name of Grattan. The portrait was lent to the National Gallery of Ireland by Sir Henry C. Grattan-Bellew.

EXHIBITED at the Second National Portrait Exhibition, South Kensington Museum, London, 1867, No. 741.

ENGRAVED, in mezzotint, by Charles H. Hodges, 1792, 14 $\frac{3}{4}$ x 10 $\frac{7}{8}$ inches. Three states.

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MRS. MICHAEL GRATZ

1750-1808

MIRIAM, daughter of Joseph and Rosa (Bunn) Simon. She married in 1769 Michael Gratz (1740-1811), a Philadelphia merchant. Her daughter Rachel (1782-1823), Mrs. Solomon Moses, was painted by Stuart, and her husband and well-known daughter Rebecca were painted by Sully.

MRS. MICHAEL GRATZ

Philadelphia, 1802. Canvas, 28 x 24 inches. She is shown half-length, seated, three-quarters right, in a high, square-backed upholstered chair, studded with brass-headed nails, with her brown eyes directed to the spectator. A white lace ruffled cap with a white satin bow in front, gives only a glimpse of her hair. She wears a low-necked black dress, with a white muslin tucker, exposing the throat, and with loose sleeves reaching half-way between her elbows and wrists. About her neck is a short necklace. Her hands are brought together on her lap. In the background, a strip of light walnut panelled wall shows at the right, draped with a crimson curtain.

Her portrait was, in 1879, in the possession of Benjamin Gratz of Lexington, Kentucky, and is now owned by Henry Joseph, Esq., Montreal, Canada.

REPRODUCED—

(Head only) in *The North American*, Philadelphia, December 1, 1912.

In half-tone, in *The Menorah Journal*, New York, February, 1925.

[Illustrated]

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JOHN CHIPMAN GRAY

1793-1881

HE was a son of William (q.v.) and Elizabeth (Chipman) Gray (q.v.) of Salem and Boston. He was graduated from Harvard College in the class of 1811, and married in 1820 Elizabeth Pickering Gardner (1799-1879), daughter of Samuel and Rebecca Russell (Lowell) Gardner of Boston. He received the degree of LL.D. from Harvard in 1856, and was a member of the Massachusetts Historical Society in 1841, and a Fellow of the American Academy.

Boston, c. 1825. Canvas (s), 35¾ x 27½ inches. Seated, three-quarters left, in armchair of yellowish-brown and upholstered in red, at a table covered with a dark red cloth. His small twinkling brown eyes are directed to the spectator, his complexion is fresh, and his dark brown hair is brushed forward over his temples and surmounts a high forehead. His hands are of an unpleasant brownish-red color,

JOHN CHIPMAN GRAY

like those in the Zachariah Hicks portrait; the left hand, resting on the edge of the table, holds a closed book, the index finger being thrust between the pages, and the right hand, partially closed, rests near it, on a book lying on the table. He wears a reddish, purplish-black, high-collared coat, a white neckcloth and a frilled shirt, a high white standing collar projecting above the neckcloth. The background is of an olive tone and at the left, extending from the upper corner of the picture to the table, hangs a red curtain in stiff, awkward folds.

His portrait was inherited by his nephew, John Chipman Gray (1839-1915) of Boston, and then passed to his widow.

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WILLIAM GRAY

1750-1825

WILLIAM GRAY was a son of Abraham and Lydia (Calley) Gray of Lynn, Massachusetts. In 1782 he married Elizabeth Chipman (q.v.) and settled in Salem, Massachusetts, where he became a leading ship-owner of New England. In 1809 he removed to Boston, where he amassed great wealth and was from 1810 to 1812 Lieutenant Governor of that State.

Boston, 1807. Panel (s), $31\frac{3}{4} \times 25\frac{1}{2}$ inches. One-half length, seated in an armchair upholstered in red, his body turned three-quarters to the right, with his rugged and genial face and smiling blue eyes turned almost to the spectator. His hair is sandy, thin on top and worn long in the neck, where it is tied with a black queue bow. He wears a high-collared black coat, white neckcloth, and ruffled shirt. Both hands, only the left hand not shown, rest on a table covered with a red cloth on which lie two or three partially opened letters, and in his right hand he holds an opened letter. The background is plain and of dark brownish tones.

This portrait was painted by Stuart for Captain William Ward (1761-1827) of Salem, who was a captain of some of William Gray's vessels, and also Mrs.

William Gray's brother-in-law. It remained in his possession until his death, when it passed to his son, Thomas Wren Ward of Boston, who in 1862 bequeathed it to his widow. At her death in 1874 the picture came into the possession of her son, Samuel Gray Ward of New York and Washington, who left it at his death in 1908 to his son, Thomas Wren Ward of New York, Boston, and Jamaica Plain, Massachusetts, and who sold it in 1921 to Roland Gray, Esq., of Boston, the great-grandson of William Gray.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 68.

At Museum of Fine Arts, Boston, on several occasions.

A copy, by Jane Stuart, is owned by Roland Gray, Esq., of Boston. It came down to

him through his father, and his great-uncle, John C. Gray, Sr.

Other copies are owned by the Peabody Museum, Salem, Massachusetts, and by Mrs. Frederick Tudor, Cambridge, Massachusetts.

[*Illustrated*]

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WILLIAM GRAY

1750-1825

Boston, 1807. Canvas, $32\frac{3}{8} \times 26\frac{1}{4}$ inches. A replica of the previous picture.

This portrait was inherited by his son, William Rufus Gray (q.v.) of Boston, and then passed to his widow. At her death in 1867 it became the property of their son, William Gray (1810-1892) of Boston, who bequeathed it to his daughter, Isa Elizabeth Gray (1841-1923) of Boston, who left it to her nephew, Francis Gray, Esq., of Milton, Massachusetts.

EXHIBITED in 1871 at the Boston Athenæum.

MRS. WILLIAM GRAY

1756-1823

ELIZABETH CHIPMAN, daughter of Honorable John and Elizabeth (Brown) Chipman of Marblehead, Massachusetts. She married in 1782 William Gray (q.v.) of Salem and afterwards of Boston.

Boston, 1807. Canvas (s), $32\frac{3}{8} \times 26\frac{3}{8}$ inches. She is shown seated in an Empire armchair of yellowish wood, upholstered in old rose velvet, turned to the left, in an easy but erect attitude. Her face has a pleasant expression, her complexion is fresh and her brown eyes are directed to the spectator. Her brown hair shows in three long ringlets on her forehead, her head being covered with a white lace scarf which, falling at her right side, encircles her body and reappears over her right forearm, left elbow and in her lap. She wears a creamy white satin dress with low neck and high waist, the neck being completely filled in with white muslin terminating at her neck in two white lace ruffles. Her hands are clasped in her lap. The background is filled by a heavy curtain of rich red (claret colored in the high lights), draped back at the left and revealing a blue sky flecked with dark clouds, and the base of a column on a parapet.

Her portrait passed at her husband's death to her son, John Chipman Gray (1793-1881) of Boston, and at his death was inherited by his nephew, John Chipman Gray (1839-1915) of Boston, who left it to his widow.

EXHIBITED at the "Loan Collection of Portraits of Women," Copley Hall, Boston, March 11-31, 1895, lent by John C. Gray.

REPRODUCED, in photogravure, in "William Gray of Salem," by Edward Gray, 1914.

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WILLIAM RUFUS GRAY

1783-1831

HE was the eldest son of William (q.v.) and Elizabeth (Chipman) Gray (q.v.) of Salem and Boston. He was graduated at Harvard College in 1800, and in 1807 he married Mary Clay (1790-1867) of "Silk Hope," Bryan County, Georgia.

Boston, c. 1807. Canvas (s), 32 x 26¼ inches. He is shown half-length, seated, three-quarters left, at a sloping-topped mahogany desk. His large brown eyes are directed to the spectator. His hair and sidewhiskers are reddish-brown, and his complexion ruddy. He wears a high-collared reddish-brown coat, unbuttoned, a high white collar, neckcloth and ruffled shirt. He leans upon the desk top, holding in his left hand an opened letter, and other letters lie upon the desk. In the lower right corner appears the arm of the mahogany chair in which he sits. The background is plain and of grayish-brown tones.

Inherited at his death by his widow, the portrait passed at her death in 1867 to their son, William Gray (1810-1892) of Boston, and from him to his daughter, Isa Elizabeth Gray (1841-1923) of Boston, who bequeathed it to her nephew, Francis Gray, Esq., of Boston, Massachusetts.

EXHIBITED—

At the Boston Athenæum, in 1829, by F. C. Gray (1790-1856), brother of William R. Gray.

A copy, made by Jane Stuart, is owned by his great-great-great-grandson, William Gray, Esq., of Milton, Massachusetts.

[*Illustrated*]

•(351)•

JAMES GREENLEAF

1765-1843

JAMES was one of the fifteen children of the Honorable William and Mary (Brown) Greenleaf of Boston, Massachusetts. Appointed United States Consul to Amsterdam, he amassed a fortune and returned

to this country in 1795, and settled in Philadelphia, where, with Robert Morris and John Nicholson, he became a founder of the famous North American Land Company. He afterwards removed to Washington. He married, first, Antonia Cornelia Elbertine Scotton (or Schotten), from whom he was divorced; and second, in 1800, Ann Penn Allen (q.v.). He died in Washington.

Philadelphia, 1795. Canvas, 30 x 24 inches. A little less than half-length, three-quarters to the left, with his blue eyes turned to the spectator. His complexion is very fair and his natural wavy hair is powdered and worn in a queue bow. He wears a high-collared blue coat with gilt buttons, a white neckcloth with flowing bow tie and a ruffled shirt. In the background is a rich crimson curtain, caught back at left and showing in the distance a blue and cloud-flecked sky.

His portrait, a very beautiful one, was inherited by his daughter, Mrs. Walter C. Livingston of Philadelphia. It is now owned by the Pennsylvania Academy of the Fine Arts, Philadelphia.

REPRODUCED—

In half-tone, oval, in "Greenleaf and Law
in the Federal City," by Allen C. Clark,
1901, frontispiece.

In half-tone, in "Social Life in the Early

Republic," by Anne H. Wharton, 1902,
facing page 30.

In half-tone, in "Masters in Art—Stuart,"
1906, plate 8.

Detroit Publishing Co., copyright.

[*Illustrated*]

•(352)•

JAMES GREENLEAF

1765-1843

Philadelphia, c. 1795. Canvas, 30 x 25 inches. This portrait is not an exact replica of the one in the Pennsylvania Academy. It is treated with more simplicity and is less "dressed up." James Greenleaf looks a trifle stouter, his hair is not quite as curly and his elaborate bow tie, edged with lace, is tied differently. The plain background is of a deep red, lighter toward the center of the picture.

This portrait was first owned by John Greenleaf, a brother of James Greenleaf, and hung in the Greenleaf house at Quincy, Massachusetts. Later it was purchased

JAMES GREENLEAF

by Richard Cranch Greenleaf (1808–1887), who left it to his son, Richard Cranch Greenleaf (1845–1913), who in turn bequeathed it to his son, Richard Cranch Greenleaf, Esq., of Lawrence, Long Island, New York, the present owner.

EXHIBITED at the Metropolitan Museum of Art, New York City, 1913 to 1919.
Not listed in Mason.

[*Illustrated*]

•(353)•

MRS. JAMES GREENLEAF

1769-1851

ANN PENN ALLEN was the eldest of the three daughters of James Allen, founder of Allentown, Pennsylvania, and granddaughter of William Allen, Chief-Justice of the Province of Pennsylvania before the Revolution. She was named for her aunt, the wife of Governor John Penn, and she was celebrated as “one of the most splendid beauties this country ever produced.” In 1800 she married, as his second wife, James Greenleaf (q.v.). It is reported that Thackeray, when he paid his historic visit to Philadelphia, was enraptured with Stuart’s portrait of Mrs. Greenleaf.

Philadelphia, c. 1795. Canvas, 29 x 24 inches. A little less than half-length, showing her standing, turned three-quarters to the right, with her bright blue eyes directed to the spectator. Her complexion is exquisitely fresh and her wealth of fair hair is lightly powdered and worn in fluffy curls over her head and in long curls on her neck and shoulders. A ribbon of silver and blue is in her hair and a filmy band in the same colors around her neck. She wears a low-necked dress of silver silk with short puffed sleeves of lace over long, tight-fitting sleeves of silk, a light blue sash and at her breast a large rosette of silver tulle touched up with blue. On her right shoulder is a small bow of a darker shade of blue. The background is very

dark at the left of the figure, becoming lighter at the right, where, toward the upper right corner, trees and foliage are sketchily indicated in tones of brown and green, beyond which a blue sky, turning to yellow in the lower part, is visible.

This portrait was inherited by her daughter Mary (born 1802), wife of Walter C. Livingston of Philadelphia, who, during her later years, lived in Paris. In the summer of 1925 it was acquired in England by the Howard Young Galleries of New York, who sold it in October of the same year to Richard D. Brixey, Esq., of New York City.

Courtesy, Howard Young Galleries.

[*Illustrated*]

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MRS. JAMES GREENLEAF

1769-1851

Philadelphia, c. 1795. Canvas, 29 x 24 inches. This portrait, the second which Stuart painted of Mrs. Greenleaf, is a replica of the one previously described, with the only difference that the background is dark brown at the top of the picture, shading down to a lighter tone towards the bottom, where spandrels of a dark greenish-brown may be seen.

This portrait was in the possession of Mrs. J. Gillingham Fell of Philadelphia sometime before 1879, and from her, between 1900 and 1905, passed to her daughter Mary, wife of Herbert M. Howe of Philadelphia, who bequeathed it to the Pennsylvania Academy of the Fine Arts as a memorial to her father, the late J. Gillingham Fell.

EXHIBITED at the Loan Exhibition of Historical Portraits, held at the Pennsylvania Academy of the Fine Arts, December 1, 1887, to January 15, 1888.

ENGRAVED, on wood, by Henry Wolf, for the *Century Magazine*, June, 1899.

REPRODUCED—

In half-tone, oval, in "Greenleaf and Law in the Federal City," by Allen C. Clark, 1901, page 201.

In half-tone, in "Masters in Art—Stuart," 1906, plate VIII.

C. S. Bradford, photo., copyright.

[*Illustrated*]

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MRS. JAMES GREENLEAF

1769-1851

Philadelphia, c. 1795. Canvas, 30 x 25 inches. Another replica, similar to the portrait in the Pennsylvania Academy of the Fine Arts, Philadelphia. Painted in a dark brown oval. Landscape background in brown, with glimpse of a blue sky and yellowish clouds at the right.

In the possession of the Ehrich Galleries, New York, who acquired it in the summer of 1925 in France.

This portrait had not come to the attention
of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

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MRS. JAMES GREENLEAF

1769-1851

A third portrait which Stuart painted of Mrs. Greenleaf came into the possession of Bishop Kip of California. Later it became the property of the Mark Hopkins Art Gallery in San Francisco, California, and was destroyed in the earthquake and fire of 1906.

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DAVID STODDARD GREENOUGH

1752-1826

THE son of Deacon Thomas and Sarah (Stoddard) Greenough of Boston. In 1784 he married the widow of Elisha Doane (Ann Doane, daughter of John and Jane (Collier) Doane of Wellfleet and

Boston). "Enjoying the use of a sufficient property, he never entered into professional life, but resided as a man of leisure at Jamaica Plain, then a part of Roxbury, Massachusetts."

Boston, c. 1814. Panel (s), $25\frac{3}{4} \times 21\frac{1}{4}$ inches. He is shown bust, three-quarters to the left, with his dark blue eyes to the spectator. He wears a black coat with the top buttons unbuttoned, a white waistcoat, white neckcloth, collar and ruffled shirt. His curly hair and sidewhiskers are brownish-gray. Background of neutral tones.

His portrait was owned in 1879 by Mrs. David Stoddard Greenough of Boston, the widow of his son. It is now owned by Mrs. Horatio Greenough Curtis of Boston.

[*Illustrated*]

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DAVID STODDARD GREENOUGH

1752-1826

Boston, c. 1820. Panel, $32\frac{3}{4} \times 25\frac{7}{8}$ inches. He is shown half-length, seated, three-quarters left, in a chair with a gilded frame, upholstered in old rose. His blue eyes are directed to the spectator; his hair, thin on top of his head, is brownish-gray, as are also his short sidewhiskers, and his complexion is florid. He wears a dark brown coat, cream-white waistcoat, and a white ruffled shirt and neckcloth. His left hand is held against his waistcoat; the right is not shown. The plain background is of greenish-gray tones.

Mason is in error in stating that this portrait was, in 1879, in the possession of Richard Greenough and in storage in Newport, Rhode Island. It has been owned by successive descendants, and has hung continuously in the Greenough Mansion at Jamaica Plain, Massachusetts, until 1924, when the estate was sold and the portrait taken to Boston, where it is now the property of David Stoddard Greenough, Esq., great-great-grandson of the subject, who inherited it in 1923.

DAVID STODDARD GREENOUGH, JR.

1787-1830

ASON of David Stoddard Greenough (q.v.) and his wife Ann Doane (q.v.). He married Maria Foster Doane (q.v.).

Boston, c. 1827. Panel, 29 x 23½ inches. Bust, three-quarters left. Egg-shaped head, plump florid face, high forehead, yellowish sandy hair and sidewhiskers, blue eyes directed to spectator. He wears a high-collared black coat, a white neck-cloth tied in a small bow, and a frilled shirt. The plain background is brownish-gray.

The portrait is now owned by a great-granddaughter of the subject, Mrs. William Payne Thompson, of Longfields, Westbury, Long Island, New York, who inherited it from her grandfather, Richard S. Greenough, the sculptor, of Boston.

Not listed in Mason.

Listed in Fielding as "Portrait of a Gentleman."

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

MRS.

DAVID STODDARD GREENOUGH, JR.

MARIA FOSTER DOANE. In 1830 she married, as a second husband, General William H. Sumner of East Boston, Massachusetts.

Boston, c. 1827. Panel, 28 x 23¼ inches. Bust, three-quarters to the right. Her dark brown curly hair is parted, with long ringlets over her brown eyes, which are directed to the spectator. Her complexion is fresh and her eyebrows are high-arched. She wears a low-necked white dress, the neck trimmed with narrow white

MRS. DAVID STODDARD GREENOUGH, JR.

lace, body enveloped in a light brownish-yellow shawl, with black figures and a figured border. The plain background is brownish-gray.

The portrait is now owned by a great-granddaughter of the subject, Mrs. William Payne Thompson, of Longfields, Westbury, Long Island, New York, who inherited it from her grandfather, Richard S. Greenough, the sculptor, of Boston.

Not listed in Mason.

Listed in Fielding as "Portrait of a Lady."

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(361)•

CYRUS GRIFFIN

1749-1810

HE was a son of Leroy Griffin of "Zion House," Lancaster County, Virginia, and elder brother of Colonel Samuel Griffin (q.v.). He was born at "Zion House" and died at Yorktown, Virginia. He married Lady Christina Stuart (1751-1807), daughter of John, Sixth Earl of Traquair; she is buried at Williamsburg, Virginia. He was a member of the Continental Congress from 1778 to 1781, and in 1788 was made its last President. He was Commissioner to Creek Nation in 1789, and Judge of the United States Court for the district of Virginia from 1789 until his death.

New York, 1794. Canvas, 17 x 14 inches. He is shown half-length, seated, three-quarters left, in an armchair upholstered in red, studded with small brass-headed nails. His reddish-brown hair is brushed away from his forehead and tied with a black queue bow. His blue eyes are directed to the spectator. He wears a dark gray coat with a black velvet collar, buttoned across his breast, showing a waistcoat of lighter gray, white neckcloth and linen shirt frills and white ruffles at wrist. His left elbow rests on the arm of the chair, the hand holding a letter. His right hand and forearm are concealed by a table, covered with a brown cloth, on which are a packet of letters and a glass inkwell into which a quill pen is thrust.

CYRUS GRIFFIN

The background is of a greenish-gray, shaded, and a panelled door of a warm gray is shown at the left. It is said that the background shows the interior of Stuart's studio.

Inherited by his daughter Mary, who married her cousin, Thomas Griffin of Yorktown, Virginia, then by her daughter Eliza, wife of Doctor Robert Page Waller of York, Virginia; then to their son, Doctor Matthew Page Waller. Bought in 1921 by the present owner, Thomas B. Clarke, Esq., of New York City.

EXHIBITED at Union League Club, New York City, February 9 to 13, 1922 (10).
Not listed in Mason.

NOTE: This portrait, except for the background, strikingly resembles that of Wil-

liam Seton (q.v.), and it is an open question if it can be the portrait from which the other portraits, known as William Seton, were copied.

[*Illustrated*]

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SAMUEL GRIFFIN

1750-1810

SAMUEL GRIFFIN was a son of Leroy Griffin of "Zion House," Lancaster County, Virginia. He entered the Revolutionary War as Captain, and in 1775 was appointed on the staff of General Charles Lee and served during the campaign of 1776 in the Jerseys as Colonel, but resigned in 1795 on account of ill-health. He was elected a member of the first United States Congress, 1789-1793. In 1796 he married Betsy Braxton (q.v.). He died in New York and is buried in Trinity Churchyard.

Philadelphia, c. 1800. Canvas, 30 x 24 inches. Bust portrait, turned three-quarters to the left, with his light brown eyes directed to the spectator. He wears a bluish-black coat, a white neckcloth and ruffled shirt. His hair is powdered and his complexion ruddy. The plain background is of dark green and brown tones.

This portrait was inherited by his daughter, Elizabeth Corbin Griffin (whose first husband was Samuel Gatliff, and who married, second, Professor Ferdinand

SAMUEL GRIFFIN

Stuart Campbell Stewart), and at her death by her son, Doctor Ferdinand Campbell Stewart (1815-1899), who bequeathed it to the Pennsylvania Academy of the Fine Arts, Philadelphia.

[*Illustrated*]

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ROBERT EGLESFIELD GRIFFITH

1756-1833

ROBERT EGLESFIELD GRIFFITH, born at Whitehaven, England, was the youngest son of Gabriel and Ann (Cookson) Griffith. He came to America in 1785-1790, and was a partner in the well-known firm of Nicklin & Griffith, shipping merchants of Philadelphia. In 1797 he married Maria Thong Patterson (q.v.). He was for many years President of the Society of the Sons of St. George; Warden of the State in Schuylkill, and Lieutenant of the First Troop, Philadelphia Cavalry. His wife survived him by nineteen years; they are both buried at St. Stephens Church, Philadelphia, of which he was one of the original founders.

Philadelphia, 1800. Canvas, 30 x 25 inches. Half-length, seated three-quarters to the right, with his brown eyes directed to the spectator. His black hair is tied in a queue bow. He wears a dark green coat with brass buttons and a black velvet collar; white neckcloth and a ruffled shirt. The plain background is of brownish tones.

The portrait remained in the possession of his wife, and at her death in 1854 was inherited by her sister-in-law, Mrs. Edward C. Coleman of Philadelphia, who bequeathed it to her nephew, Manuel Eyre Griffith, who left it to his son, the present owner, Robert Eglesfield Griffith, Esq., of Haverford, Pennsylvania.

EXHIBITED at Loan Exhibition of Historical Portraits, December 1, 1887, to January 15, 1888, held at the Pennsylvania Acad-

emy of the Fine Arts, Philadelphia.

A copy was made in 1825 by Thomas Sully for "Mr. Pollock."

[*Illustrated*]

MRS. ROBERT EGLESFIELD GRIFFITH

1774-1854

MARIA THONG PATTERSON, daughter of Major John, an officer in the British Army, 15th Infantry, and Catherine (Livingston) Patterson of Philadelphia, and granddaughter of Robert Livingston, third Lord of the manor of Livingston-on-the-Hudson, New York. On the 22nd of May, 1797, she married, in Christ Church, Philadelphia, Robert Eglesfield Griffith (q.v.). They had ten children.

Philadelphia, 1800. Canvas, 30 x 25 inches. Three-quarters seated, three-quarters to the left, in an armchair upholstered in red. Her complexion is fair and her abundant dark brown hair is a mass of curls held by a silvery white ribbon passed twice around her head, and dressed low at the nape of her neck. Her blue eyes are directed to the spectator. She wears a soft, long-sleeved dress, the V-shaped opening of the surplice bodice formed by soft folds of the material. The waist is caught in with a sash of the same color as the ribbon in her hair. Her hands are loosely clasped in her lap. In the background is a mauve-colored curtain draped back at the left, showing the base of a column and a blue sky with gossamer clouds.

This portrait is owned by Robert Eglesfield Griffith, Esq., of Haverford, Pennsylvania, its history being the same as that of the portrait of Mr. Robert Eglesfield Griffith by Stuart.

EXHIBITED at Loan Exhibition of Historical Portraits, December 1, 1887, to January 15, 1888, held at the Pennsylvania Academy of the Fine Arts, Philadelphia.

ENGRAVED, on wood, by Henry Wolf, and reproduced in *Century Illustrated Magazine*, 1899: 36: 2.

REPRODUCED in "Two Centuries of Costume in America," by Alice Morse Earle, 1903, Vol. 2, facing page 562.
C. S. Bradford, photo., copyright.

[Illustrated]

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ALEXANDER VIETS GRISWOLD

1766-1843

ASON of Elisha and Eunice (Viets) Griswold. He was the third Episcopal bishop of the Diocese of Massachusetts, which at that time included much of New England.

Head by Stuart, drapery by Jane Stuart.

EXHIBITED in 1834 at Boston Athenæum
by the Reverend Mayhew Wainwright
(died 1854).

Not listed in Mason.
Listed in Fielding, No. 60.

·(366)·

WILLIAM HALE

WILLIAM HALE married Ann Gowan (1797-1856) of Boston, who, after Hale's death in the West Indies, married in 1829 Charles Henry Locke (1804-1841), the editor of "The Galaxy," whom she survived. She and her sister Maria were daughters of William Gowan of Medford, Massachusetts, and owned the house of Washington Place on Fort Hill, Boston, in which Stuart lived as a tenant from 1817 to 1823. This house stood until Fort Hill was leveled.

Boston, c. 1820. Panel (s), $26\frac{3}{4} \times 21\frac{3}{8}$ inches. He is shown bust, slightly to the left, with his very dark brown eyes directed to the spectator. His complexion is very dark, and he has extremely dark brown and very thick, curly hair and diminutive sidewhiskers. He wears a black coat, a white collar with flaring points, a white neckcloth, and a muslin shirt front without ruffles or frills. The background is of a dark reddish-brown tone.

The portrait was inherited by his daughter, Ellen L. Hale (1817-1893), wife

WILLIAM HALE

of John Dalling Parker (1813-1888) of Boston, and she presented it to her son, John Dalling Parker of Boston. At his death it passed to his widow, who bequeathed it to her daughter, the present owner, Miss Charlotte A. Parker of Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 55.

[*Illustrated*]

·(367)·

JOHN HALL

1739-1797

BORN in Colchester, Essex, England, and a pupil of Ravenet. For some time he was employed in painting on enamel for the famous works at Battersea and received a premium of merit from the Society of Arts in 1756. He became a distinguished line engraver. His principal engravings were after Carlo Maratti, West, Reynolds, Gainsborough, Stuart and Dance. On the death of Woollett, he was appointed historical engraver to the King, and engraved various plates for Alderman Boydell. He was a member of the Free Society of Artists in 1763 and died in Soho.

London, 1785. Canvas, 36 x 28 inches. Half-length, three-quarters to the right, seated at a table and holding in his hands an impression of his most approved engraving of "Penn's Treaty with the Indians" after Benjamin West. His eyes are directed towards the spectator. His gray wig is tied in a queue bow. He wears a yellow-brown coat, white neckcloth and ruffled shirt. On the table, which is covered with a crimson cloth, are some engraver's tools. The background is dark.

Presented by Messrs. Henry Graves & Co., in 1850, to the National Gallery, London, and deposited in November, 1883, on loan, with the National Portrait Gallery by the Trustees and Director of the National Gallery, London (No. 693).

EXHIBITED by the National Gallery at the Second National Portrait Exhibition, South Kensington Museum, 1867 (537).

[*Illustrated*]

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MRS. HALLAM

Boston, 1812.

Owned by Mrs. Charles Stedman Hanks of Boston, Massachusetts.

Not listed in Mason.

•(369)•

ROBERT HALLOWELL

1739-1818

ROBERT HALLOWELL, a son of Benjamin Hallowell, was Collector of Customs at Boston. In 1771 he married Hannah, daughter of Doctor Silvester and Anne (Gibbins) Gardiner of Gardiner, Maine.

Boston, c. 1809. Panel. Half-length, seated, three-quarters to the left, with his brown eyes directed towards the spectator. His complexion is ruddy and his hair and short sidewhiskers are white. He wears a dark coat; a yellow and white striped silk waistcoat; a white neckcloth and ruffled shirt. His right arm rests on the arm of the chair and his right hand is seen. A dark brown curtain is draped at the left of the background showing the base of a column.

This portrait was inherited by his son, Robert Hallowell (1782-1864), who added the name of Gardiner to his own, and at his death by his son, Robert Hallowell Gardiner (1809-1886), from whom it passed to his nephew, Robert Hallowell Gardiner (1855-1924) of Boston and Gardiner, Maine. As this manuscript goes to press, the portrait is still in an intermediate state of ownership.

EXHIBITED at a "Loan Collection of Paintings by Early American Artists," November, 1895, to May, 1896, at the Metro-

politan Museum of Art, New York City, No. 208B.

[*Illustrated*]

•(370)•

JAMES MOORE HALSEY

1787-1838

HE was a son of Daniel Halsey, and was born at Huntington, Long Island, New York. In 1809 he married Eliza Sanford, and lived in Brooklyn, New York, and was a purser in the United States Navy. He died in Brooklyn.

Boston, c. 1812. Panel, $26\frac{1}{2} \times 21\frac{7}{8}$ inches. He is shown bust, almost front, with his brown eyes directed to the spectator, and has curly dark brown hair and sidewhiskers. He wears a turned-over white collar, high black stock, white frilled shirt, white waistcoat lapels turned up and showing inside of his high-collared dark blue coat with brass buttons. The plain background is of greenish-gray tones, and his hands are not shown.

His portrait is owned by the estate of Edward Chauncey Halsey of Brooklyn. It was for sale by M. Knoedler & Co., New York, in 1924 and 1925.

Not listed in Mason.

[*Illustrated*]

•(371)•

GEORGE HAMILTON

1733-1793

THIRD son of Alexander Hamilton, Member of Parliament, of Knock, County Dublin, Ireland, and Isabella Maxwell, daughter of Robert Maxwell of Finnebrogue. He entered Trinity College, Dublin, in 1747; called to the Irish Bar in 1756, he became Solicitor-General for Ireland, and from 1769 to 1776 represented Belfast in Par-

GEORGE HAMILTON

liament. From 1776 to his death he was a Baron of the Exchequer for Ireland. He married his cousin, Elizabeth Hamilton (q.v.).

Dublin, c. 1790. Canvas, $48\frac{1}{2} \times 37\frac{1}{8}$ inches. He is shown seated at half-length, three-quarters left, in a chair upholstered in dark green with brass-headed nails, and with his dark blue eyes directed to the spectator. He is dressed in the scarlet robes of his office, as a Baron of the Exchequer, and wears a large iron-gray wig, the ends of which fall over both shoulders onto his breast. Around his neck is a white lace collar, arranged over the ermine collar of his robe. Lace ruffles are shown at his wrists. His complexion is ruddy. His left hand rests on his lap, and his right hand on an upright leather-bound book, into which the index finger is thrust, resting on a table covered with a dark green cloth. Directly behind his head is a large dark gray column, behind which is draped a reddish-brown curtain folded back at the left, disclosing a blue sky.

Inherited at his death by his eldest son, Alexander (1770–1808) of Hampton Hall, County Dublin, Ireland, and then by his second son, the Reverend George (d. 1833) of Hampton Hall, who bequeathed it to his son, the Right Honorable George Alexander Hamilton (1832–1871), who left it to his niece, the present owner, Mrs. Ormsby-Hamilton, of Killiney Castle, County Dublin.

REPRODUCED, in photogravure, in "Alumni Dublinenses," a register of the students, graduates, professors, and provosts of Trinity College, in the University of Dublin, edited by the late George Dames Burtchaell, M.A., etc., and Thomas Ulick

Sadleir, M.A., London, 1924, facing page 300.

Not listed in Mason.

Listed in Fielding, No. 61.

Photographer: Cook, Kingston, County Dublin, Ireland.

[*Illustrated*]

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MRS. GEORGE HAMILTON

(Dates of birth and death unknown to family)

ELIZABETH, daughter of George Hamilton of Tyrella, Ireland, and Helen, daughter of William Godfrey of Coleraine. She married her cousin, George Hamilton (q.v.), by whom she had two sons.

MRS. GEORGE HAMILTON

Dublin, c. 1790. Canvas, $28\frac{1}{8} \times 22\frac{3}{4}$ inches. She is shown to the waist, three-quarters left, with her light blue eyes to the spectator. Her head is covered with luxuriant, powdered, gray fluffy hair, surmounted by a white muslin cap, gray in tone. A curl falls over her left shoulder. Around her neck is tied a white kerchief. Her dress is of simple blue-gray satin, cut low in the neck, the upper part of the sleeve being slightly puffed and confined above the elbow by a pale blue ribbon. Over the bodice of her dress is a white muslin *fichu* fastened in front with a bow of pale blue ribbon. A light blue sash encircles her waist. In the background is a reddish-brown curtain, draped back at the left, showing blue sky.

Mrs. Ormsby-Hamilton, of Killiney Castle, County Dublin, Ireland, is the present owner, the history of this portrait being the same as that of George Hamilton's portrait.

Not listed in Mason.
Listed in Fielding, No. 62.

Photographer: Cook, Kingston, County
Dublin, Ireland.

[*Illustrated*]

•(373)•

HUGH HAMILTON

1729-1805

ASON of Alexander and Isabella (Maxwell) Hamilton of Knock, County Dublin, Ireland. He was graduated from Trinity College in 1747. After holding a professorship of Natural Philosophy in Dublin University, and several preferments, he became Dean of Armagh in 1768, and in 1796 was promoted to the bishopric of Clonfert and Kilmacduagh, from which, in 1799, he was translated to Ossory. In 1772

HUGH HAMILTON

he married Isabella Wood (q.v.) of Rossmead, County Westmeath, and had two daughters and five sons.

Dublin, c. 1790.

Owned by Miss Hewett, Milford-on-Sea.

ENGRAVED, in stipple, by W. Evans, 1807,
4¾ x 3¼ inches, as a frontispiece to
"Hamilton's Works."

Not listed in Mason.

Listed in Strickland.

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MRS. HUGH HAMILTON

ISABELLA WOOD, daughter of Hans Widman Wood of Rossmead, County Westmeath, Ireland, by his wife Frances (King), twin sister of Edward, Earl of Kingston. She married in 1772 Hugh Hamilton (q.v.), afterwards Bishop of Ossory.

Owned by Miss Hewett, Milford-on-Sea.

Not listed in Mason.

Listed in Strickland as by Stuart.

·(375)·

GEORGE HAMMOND

1763-1853

GEORGE HAMMOND was a son of William Hammond of Kirkella, Yorkshire, England. He matriculated from Merton College, Oxford, in 1780; B.A., 1784; M.A., 1788; D.C.L., 1810. In 1783 he entered the diplomatic service as secretary to David Hartley, who

GEORGE HAMMOND

was conducting peace negotiations between France and America. In 1791 he was sent to Philadelphia as the first British Minister to the United States. In 1793 he married at Philadelphia Margaret, daughter of Andrew Allen (q.v.), Attorney General of Pennsylvania. He returned to England in 1795 and became under-secretary at the Foreign Office until 1806, and again from 1807 to 1809. He retired from public life in 1828.

Philadelphia, c. 1795. Canvas, 50 x 39 inches. He is shown three-quarter length, standing, turned slightly to his right and his left hand resting on a table. His complexion is fresh, his hair powdered and tied with a queue bow, and his blue eyes are directed slightly to the left of the spectator. He wears the Windsor Court uniform: blue coat with red collar and gold buttons, cream colored waistcoat and breeches, white neckcloth and pleated ruffled shirt. In the background at the extreme right is a grayish wall, in the center a crimson curtain, draped back and revealing a clouded sky to the left.

His portrait was inherited by his son, Edmund Hammond (1802-1890), first and last Baron Hammond of Kirkella, Yorkshire, and at his death it passed to his daughters, the Honorable Misses Hammond of London.

Not listed in Mason.

[*Illustrated*]

•(376)•

ROBERT HARE, SR., AND HIS DAUGHTER MARTHA

BORN at Woolwich, England, a son of Richard and Martha Hare. He came to Philadelphia in 1773 and married Margaret, daughter of Charles and Anne (Shippen) Willing. His six-year-old daughter Martha (1779-1852) is shown in the portrait, standing beside him.

Begun in London, finished in Philadelphia. Canvas, 47 x 37 inches. In this portrait Mr. Hare is shown seated, three-quarters to the right, with knees crossed,

ROBERT HARE, SR.

in an armchair upholstered in crimson brocade. By his side, leaning against him and held there by his left arm around her waist, is his little daughter in her white low-necked dress and wide silk sash. She is shown full face, her hair falling in curls onto her shoulders, and her hands clasped in his right hand. It is an exquisite natural pose, and their eyes, which are directed to the spectator, seem to reflect love and pride in their companionship. Mr. Hare wears a dark blue coat and waistcoat, pale buff knee-breeches, a white neckcloth and ruffled linen shirt. His hair is powdered, and his form stands out against the dark crimson curtain which, draped back at the right, reveals sky and clouds. A silvery-gray tone pervades the picture and the effect is charming.

Owned in 1880 by his grandson, Judge Hare of Philadelphia. In 1887 it was owned by J. I. Clark Hare, and in 1915 it came into the possession of Mrs. Horace Binney Hare, of "Harford," Radnor, Pennsylvania.

EXHIBITED at the "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, Philadelphia,

December 1, 1887, to January 15, 1888.
REPRODUCED, in half-tone, in "Ancestral Records and Portraits," Vol. II, page 510.

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MRS. THOMAS LEADER HARMAN

1786-1821

CHARLOTTE, daughter of Captain Sturgis Gorham of Barnstable, Massachusetts, by his wife Desiré (Taylor). In 1813 she married Thomas Leader Harman of New Orleans and died in Baltimore in 1821. Her daughter, Charlotte Gorham Harman, married in 1839 Henry William Eaton (1816-1891) of London who in 1887 was created Baron Cheylesmore.

Boston, 1816.

Her portrait was inherited by her daughter Charlotte, and at Henry William Eaton's death it passed to their daughter, the Honorable Frances Louise Eaton of London.

RICHARD HARRISON

AN agent of the Confederation, and represented the American cause in Spain during the Revolution. He was made Auditor of the Treasury by George Washington, who valued him as a personal friend, and he filled this office up to the time of Jackson's administration.

Owned in 1880 by J. H. E. Coffin of Washington, District of Columbia, whose wife was a grandniece of Richard Harrison, and was adopted by him when she was a child.

DOCTOR WILLIAM HARTIGAN

1756-1812

WILLIAM HARTIGAN was educated as a surgeon and began to practice in Dublin about 1778. In August, 1780, he was elected a member of the Dublin Society of Surgeons. In 1789, he was appointed professor of anatomy in the College School (Trinity College) and held the position until 1798, when he became Dean of the College. Doctor Hartigan married, first, a Miss Barton of Straffan, County Kildare, and, secondly, Anne Elizabeth (Betsy) (q.v.), daughter of John Pollock of Newry. Doctor Hartigan died of what is now called "ossification of the heart," and was interred in the cemetery of St. Ann's Church, Dublin.

Dublin, c. 1790. Canvas, 30 x 25 inches. Bust portrait, turned three-quarters to the left, with his light brown eyes directed slightly to the spectator's right. He

DOCTOR WILLIAM HARTIGAN

wears a black coat, white neckcloth and full muslin tie and a powdered wig tied in a queue bow. A plain background of yellowish-brown.

This is the picture called in Mason "Dr. Houghton," and described on pages 43, 44 and 45 of that book.

Formerly owned by Charles Loring Elliot (1812-1868), the Syracuse and New York portrait painter. It was later owned by Abraham M. Cozzens, from whose sale in 1868 Jonathan Sturges of New York City purchased it for \$500. Mr. Sturges bequeathed the portrait to his son, Henry C. Sturges, Esq., from whom it was acquired, in 1921, by Thomas B. Clarke, Esq., of New York.

EXHIBITED at the Union League Club, New York, January, 1922.

A copy was made by Charles Loring Elliot

and substituted by him for the original, when he expected a forced sale of the latter to meet certain obligations.

[*Illustrated*]

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MRS. WILLIAM HARTIGAN

Born 1758

ANNE ELIZABETH POLLOCK, daughter of John Pollock of Newry, Ireland, and the second wife of Doctor William Hartigan (q.v.).

Dublin, 1790? Canvas, 30 $\frac{1}{8}$ x 25 $\frac{1}{8}$ inches. An oval picture on a rectangular canvas, representing a comely, robust, full-bosomed lady, half-way to right, attired in a low-cut black dress, the neck of which is trimmed with wide soft white lace ruffles, with a small dependent bow of pink at the front. The waist is encircled by a wide belt of pink. The head is well covered with fluffy, curly, powdered hair, which hangs in loose curls about the neck and shoulders; and around the head, partially concealed by the hair, is a pink ribbon, which is tied in a loose bow at the side of the head. The complexion is fresh with high notes of carnation on the cheeks, and the light gray eyes gaze dreamily toward the spectator. In the back-

MRS. WILLIAM HARTIGAN

ground is a reddish-brown curtain with high lights upon it at the right of the head, and beyond, at the right of the picture, is seen a sky of amber and greenish-blue tones, the whole set in a painted brown oval.

The portrait was owned in 1880 by Commander Edward Terry, U. S. N. (d. 1882), to whom it descended from his grandfather, Mr. Carlile Pollock. Commander Terry bequeathed it to his niece, Mrs. E. P. Lull (Emma G. Terry) of Annapolis, who sold it to George H. Story of New York, and after passing through the hands of several New York dealers, it was bought from the Ehrich Galleries in 1916 by Mrs. David P. Kimball of Boston, who sold it to Thomas B. Clarke, Esq., of New York.

EXHIBITED—

At the Museum of Fine Arts, Boston, in 1884, 1885 and 1886, by Mrs. E. P. Lull of Annapolis.

At the Metropolitan Museum of Art, New York City, in 1896-97.

At the Union League Club, New York City,

January 12-16, 1922, by Thomas B. Clarke, Esq.

REPRODUCED, in half-tone, in "One Hundred Early American Paintings," published by the Ehrich Galleries, New York, 1918, page 112.

[*Illustrated*]

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CAPTAIN JOHN HARVEY

1740-1794

ASON of Richard Harvey of Eastrey, Kent, England, he had a distinguished career in the British navy. He married in 1763 Judith, daughter of Henry Wise. Badly wounded on board the 'Brunswick' and the 'Vengeur' in June, 1794, he was landed at Portsmouth, where he died from his wounds.

The engraving by Ridley shows a bust portrait, turned half-way to the right, with his eyes directed toward the spectator. He wears a powdered wig, tied with a

CAPTAIN JOHN HARVEY

narrow queue ribbon, a uniform coat with two rows of metal buttons, a light waistcoat, white neckcloth and frilled shirt.

ENGRAVED—

In mezzotint, by John Murphy, London,
1795. Two states. (J. Chaloner Smith,
No. 5.)

In stipple, oval, by Ridley, 1803.
Not listed in Mason.
Listed in Strickland.

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MERCY SHIVERICK HATCH

1773-1852

SHE was a daughter of Joshua and Susannah (Heath) Hatch of Falmouth, Massachusetts. She was engaged to be married to Edward Bromfield (1771-1801), son of John and Ann (Roberts) Bromfield of Newburyport, and a member of the well-known Boston family of that name, but he died soon after reaching Boston on his return from Paris, and Miss Hatch remained a spinster. In her early youth she and her widowed mother settled in Boston, where the latter kept for many years a fashionable boarding-house, having among her boarders at various times Governor Strong and Doctor Nathaniel Bowditch. Miss Hatch was a woman of much refinement, queenly carriage and of great beauty of face and figure, and as Miss "Matty" Hatch became famous as a Boston belle.

"One of the old Boston merchants of that day," says Mason, "laughingly said that all business was suspended when it was reported that Miss Hatch was coming down the street, and everyone in the shop, boys and all, rushed to the door to see her." After her mother's death in 1824 Doctor Bowditch persuaded her to buy an annuity in the company of which he was actuary, and as long as he lived was her friend and coun-

MERCY SHIVERICK HATCH

sellor. At his death this trust was performed by his son as long as Miss Hatch lived and shortly before her death she, in gratitude for his services, gave him the choice between her portrait by Stuart and her miniature by Malbone. Mr. Bowditch chose the portrait, which has since remained in his family. In her latter years Miss Hatch boarded on La Grange Place, and shortly before her death removed to No. 2 Avon Place, where she died.

Boston, c. 1810. Panel (s), 27 x 22 inches. She is painted half-way to right, wearing a low-necked white satin dress *à la princesse*, with a light red shawl thrown loosely over her shoulders. Her curly dark chestnut hair, parted on her forehead, is in ringlets about her temples. Her eyes, directed to the spectator, are of a brown so deep in color as to be almost black, and her complexion is rather high-colored. Her expression is pleasing, and a slight smile lurks about her lips. The background is of a plain dark reddish-brown color.

Acquired at her death by Jonathan Ingersoll Bowditch (1806-1889) of Jamaica Plain, Massachusetts, the portrait passed at his death to his son, Charles Pickering Bowditch (1842-1921) of Jamaica Plain, and then to his son, Ingersoll Bowditch, Esq., of Boston, Massachusetts.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 183.

At the Museum of Fine Arts, Boston, in 1880.

The miniature of Miss Hatch, by Malbone, was owned in 1902 by Mrs. Gardiner Greene Hammond of Boston.

[Illustrated]

•(383)•

JOHN HAVEN

1766-1849

HE was a son of Reverend Samuel and Mehitabel (Appleton) Haven of Portsmouth, New Hampshire. He was a merchant of Portsmouth and married in 1791 Ann Woodward (q.v.) of that town. His

JOHN HAVEN

grandniece, Miss Frances A. L. Haven, recollected him as a genial old gentleman, short of stature, with fresh complexion and long white hair.

Boston, 1824. Canvas, 30 x 25 inches. He is shown bust, half-way to right, seated in a red chair, the corner of which is slightly visible to the left, by his right shoulder, with his hazel eyes directed to the spectator. His curly brownish-gray hair is parted in the middle and his complexion is ruddy. He wears a bluish-black coat showing a gray waistcoat, white collar, stock and ruffles. His left arm is resting on a table covered with a red cloth, on which lies a white paper, and by his elbow stands a large volume of a pale-brown color with faded red title space. Between the fingers of the left hand is a letter bearing a red seal; a white cuff is shown at the wrist. His right hand is not seen. The background is of grayish brown.

The portrait was painted at the request of his son, John Appleton Haven (1792-1875) of New York. At Mr. Haven's death in 1849, it passed to his younger son, George Wallis Haven (1808-1895), who lived in his father's house at Portsmouth. At his death it was inherited by his son, Doctor George Haven (1861-1903) of Boston. The portrait, with that of his wife, passed to his cousin, John Haven of New York, son of John Appleton Haven, and at his death to his sister, Frances Appleton Langdon Haven of New York. At her death in March, 1924, they became the property of the New York Public Library, in accordance with the will of John Haven.

REPRODUCED, in half-tone, in *Bulletin of the New York Public Library*, Vol. 28, No. 10, October, 1924.

A copy was made by his grandniece, Mrs. Louisa A. Bradbury of Brookline, Massachusetts, and is owned by her.

[Illustrated]

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MRS. JOHN HAVEN

1771-1849

SHE was Ann Woodward, the daughter of a Portsmouth, New Hampshire, baker, and married in 1791 John Haven (q.v.).

Boston, 1824. 30 x 25 inches. She is shown bust, half-way to left, seated in a light brown armchair upholstered in blue. Her gray-blue eyes are directed to the

MRS. JOHN HAVEN

spectator. Her brown hair, almost entirely concealed by a white turban, is seen in ringlets on her temples. She wears a tight-fitting black silk dress with a high standing ruffle of the same material at the neck, inside of which is a white lace ruching. Her right arm rests on the arm of the chair, and her right hand nestles in a scarlet shawl with a border design in white, gold and blue, which is thrown over her right wrist and is again seen, coming from the back, over her left arm. Her left hand is not seen. The background is of grayish-brown tones.

Her portrait was inherited by her son, George Wallis Haven (1808-1895), who lived in his father's house at Portsmouth. At his death it was inherited by his son, Doctor George Haven (1861-1903) of Boston. The portrait, with that of her husband, then passed to his cousin, John Haven of New York, son of John Appleton Haven, and at his death to his sister, Frances Appleton Langdon Haven of New York. At her death in March, 1924, they became the property of the New York Public Library, in accordance with John Haven's will.

REPRODUCED, in half-tone, in *Bulletin of the New York Public Library*, Vol. 28, No. 10, October, 1924.

[Illustrated]

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NATHANIEL APPLETON HAVEN

1762-1831

SON of the Reverend Samuel and Mehitabel (Appleton) Haven. He was graduated from Harvard in 1779 and took up the study of medicine and served as surgeon during the Revolution. In 1812 he was elected a member of Congress by the Federal party and was succeeded by Daniel Webster (q.v.), his life-long friend.

Boston, c. 1807.

His portrait passed to his granddaughters, Eliza Appleton Haven (died 1897) and Charlotte Moffatt Haven (died 1893) of Portsmouth, New Hampshire, and

NATHANIEL APPLETON HAVEN

then to their cousin, Alexander Hamilton Ladd (1815-1900) of Portsmouth, who bequeathed it to his son, William Jones Ladd (died 1923) of Milton, Massachusetts.

A copy, painted about 1840 by ——— Cole, is owned by Mrs. Wentworth of Cambridge, Massachusetts.

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JUDAH HAYS

1772-1832

HE was a son of Moses Michael Hays, a prominent Jewish merchant of Boston, and his wife Rachel. He went abroad in 1796 to study the French language and subsequently made several trips to Europe in connection with his father's and his own affairs. At his father's death in 1805 he inherited an ample fortune, largely invested in Boston real estate. He was one of the founders of the Boston Athenæum in 1815, and was a man of much culture. About 1815 he removed to New York. He was drowned in the summer of 1832 while on a pleasure trip to Florida.

Boston, c. 1810. Panel, $27\frac{3}{4} \times 23$ inches. The portrait, badly scorched by fire in 1912, shows Mr. Hays three-quarters right, wearing a black coat with a high collar, white neckcloth and loose white tie. His head is thrown slightly forward, his face oval with a high forehead, florid complexion, and blue eyes directed to the spectator. He has short curly auburn hair and sidewhiskers. The background is plain and dark, and the hands are not shown.

At his death his portrait came into the possession of his brother-in-law, Samuel Myers (1755-1836) of Richmond, Virginia, and then passed to his daughter, Miss Ella Myers of Richmond, who died unmarried in 1892. At her death it was inherited by her nephew, Major Edward Dana Trowbridge Myers of Richmond, who died in 1906. It then became the property of his daughter, Elizabeth Myers, wife of William C. Preston, Esq., of Richmond, Virginia.

MRS. LEMUEL HAYWARD

1763-1848

SHE was Sarah Henshaw, wife of Dr. Lemuel Hayward, surgeon in Washington's army.

Boston, 1828. Canvas (s), 29 $\frac{5}{8}$ x 24 $\frac{5}{8}$ inches. She is seated in an Empire armchair, upholstered in pinkish figured brocade, her body turned slightly to the left, with her head full front, and with her gray-blue eyes directed to the spectator. Her hair, parted, is dark brown, and on her head is a large turban of white satin, with pinkish tones. She wears pendant earrings. Her dress of black satin is relieved at the neck with a white muslin kerchief. An India fringed shawl of red covers both her forearms. The right hand is not shown, and the left hand, partially closed, and with a ring on the first, second and third fingers, rests upon the arm of the chair. The background is a grayish-green, with a panelled window revealed at the left against which hangs a heavy fringed drapery of dull brownish tint. Her complexion is fresh. This was the last picture begun and finished by Stuart, and is signed and dated in the lower left corner: "Gilbertus || Stuart || Pingebat || 1828."

Mason states: "At the request of Mrs. Hayward the artist had his name and date put upon the canvas. He said he had never signed his pictures, but he would willingly have this one marked as she desired, and asked Mr. George Brimmer to do it for him, his own hand being too tremulous."

Her portrait was inherited by her son, Doctor Joshua Hayward, and then by his son, Doctor John McLean Hayward. At his death it passed to the present owner, Sidney Willard Hayward, Esq., of Wayland, Massachusetts, great-grandson of the subject.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 131.

At Copley Hall, Boston, March 2 to 23,
1896, by Sidney W. Hayward, Esq.
At the Museum of Fine Arts, Boston, 1919.

[*Illustrated*]

HEAD OF AN UNKNOWN CHILD

Canvas, $17\frac{7}{8} \times 15$ inches. An unfinished sketchy head of a chubby-faced child of about two years of age, with rosy cheeks, dark brown eyes to spectator, and light brown hair. The work is loosely laid in and probably represents but one sitting. It is a charming picture of an attractive looking child, and very important as showing Stuart's methods. The head is nearly full front but turned slightly towards the child's right. In a letter dated June 6, 1917, from Mr. Charles Pelham Curtis to the writer on the subject of this portrait, it is stated: "It is supposed to have been cut out of another larger Stuart picture, but I have never known whose portrait it is nor from what picture it was cut out."

This picture was in the possession of, and perhaps was bought by, Thomas Handasyd Perkins (q.v.) of Boston. He gave it to his granddaughter, the wife of Charles Pelham Curtis of Boston. At her death it passed to the present owner, Charles Pelham Curtis, Esq., of Boston.

EXHIBITED at Copley Hall, Boston, March
11-31, 1898, at a "Loan Collection of
Portraits of Women," and also at the same

place in 1901 at a "Loan Exhibition of
Pictures of Children."

[*Illustrated*]

JOSEPH HEAD

1755-1828

A PROMINENT Boston merchant.

Boston, c. 1815. Panel, $32\frac{1}{2} \times 26\frac{1}{2}$ inches. Shown seated in a gilded armchair upholstered in red velvet, turned slightly to the left, with head nearly front and brown eyes directed to the spectator. His short, unkempt hair is iron gray, his eyebrows are heavy and dark and his complexion is very ruddy. He wears a black coat and a white neckcloth tied in a bow. His left arm is held close to his body inside the arm of the chair, and his hand, holding a partially opened letter, rests

JOSEPH HEAD

upon the edge of a table which is covered with a red cloth and on which lie other opened letters. The warm-toned background is plain.

This portrait was handed down to his grandson, J. Morgan Rhees, who gave it to the old Rembrandt Association in cancellation of a debt. In 1918 and 1919 it was owned by George H. Story, who bequeathed it, in 1921, to the National Gallery of Art in Washington, District of Columbia.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 134.

[*Illustrated*]

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JOHN HEARD

1744-1834

A SON of Daniel and Mary (Dane) Heard of Ipswich, Massachusetts. He married, first, in 1766, Elizabeth Anna Story (1745-1775) of Boston, and, secondly, in 1777, Sally Staniford. He was at one time a member of the Massachusetts Senate.

Boston, c. 1810. Canvas, 29 x 24 inches. He is shown bust, half-way to the right, with his bright blue eyes directed at the spectator. His hair is gray and his complexion is fair, with a good deal of color. He wears a black coat, buttoned, a white standing collar, white stock and frill. The background is a very dark brown, with an almost invisible green panel.

The portrait was inherited by his son, George Washington Heard (1793-1863), then by his son, John Heard (1824-1894) of Ipswich, and then by his son, John Heard, Esq., of Ipswich. In September of 1925 it was acquired by Joseph Grafton Minot, Esq., of Boston, the husband of a great-granddaughter of John Heard.

EXHIBITED, Museum of Fine Arts, Boston,
1924 and 1925.

A copy, made by Miss Alice Heard of Ipswich, Massachusetts, is owned by her, and

was exhibited at the Jamestown Exposition in 1907.

Not listed in Mason.

Listed in Fielding.

[*Illustrated*]

JAMES HEATH

1757-1834

IN 1780 James Heath, the well-known engraver, the son of a Staffordshire farmer, exhibited some of his works at the "Society of Artists"; in 1791 he was elected an Associate-engraver of the Royal Academy. In 1794 he was appointed historical engraver to George III and continued in that position under successive sovereigns until his death. In 1802 he published, on his own account, a series of illustrations from Shakespeare. His portrait was painted in England by Stuart for John Boydell's Gallery.

London, c. 1785. Oval on rectangular canvas, 30 x 25 inches. He is shown bust, half-way to the left, with his dark brown eyes directed to the spectator. He wears a gray coat with gilt buttons; a white lawn waistcoat consisting chiefly of large lace-edged revers, a white neckcloth and ruffled shirt. The background shows gray clouds on a dark blue sky.

His portrait was owned as early as 1881 by Samuel P. Avery of Hartford, Connecticut, by whom it was bequeathed to the Wadsworth Atheneum, Hartford.

EXHIBITED—

At the Boydell Gallery, London, in 1789.

At the Metropolitan Museum of Art, New York, 1881.

At the Wadsworth Atheneum, Hartford,

Connecticut, in 1915.

Not listed in Mason.

Listed in Fielding, No. 66.

[*Illustrated*]

GEORGE HEATHCOTE

1745-1789

HE was the third son of Sir Thomas Heathcote, second Baronet, by his wife Elizabeth Hinton. He married Mary Woodger in 1785, and died without issue.

GEORGE HEATHCOTE

London, c. 1785. Canvas, 36 x 28 inches. He is shown half-length, three-quarters left, seated in an armchair with a dark red wooden frame upholstered in lighter red, with his dark blue eyes directed to the spectator. His complexion is florid, and his hair is white. He wears a white neckcloth and flowing shirt frills, white waistcoat, white ruffles at the wrists, and a greenish-blue coat with high collar. His right hand is partially closed, resting on his leg, and his left hand lies on the end of the chair arm. The plain background is of neutral gray tones.

The portrait was bought at auction in London in 1921 or 1922, at the sale of Morton Browne of Lace Holme, near Chester, England, and was sold in 1924 by the John Levy Galleries, New York, to Henry H. Wehrhane, Esq., of Llewellyn Park, New Jersey.

Not listed by Mason.

Courtesy of Mr. John Levy, New York City.

[*Illustrated*]

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JOHN HENDERSON

1747-1785

THE well-known English actor, who made his début in Bath, 1772, as Hamlet. In 1777 he was acting at the Haymarket, London, and for the two following years was with Sheridan at the Drury Lane Theatre, making himself famous as Shylock and Falstaff. He was engaged at Covent Garden from 1779 until his death, and among the artists who painted him were Stuart, Gainsborough and Romney. He is buried in Westminster Abbey.

London, c. 1780-85. Canvas, 20 $\frac{1}{4}$ x 16 $\frac{1}{2}$ inches. A sketch, showing Henderson in the part of "Iago." Head and shoulders only. Fleshy face, brown eyes and gray hair. Turned three-quarters to the right.

This portrait was owned at one time by Charles Mathews, the comedian. It is now in the Dyce Collection at the Victoria and Albert Museum, London.

ENGRAVED, in stipple, by Bartolozzi, 1786.

Not listed in Mason.

Oval, 4 $\frac{1}{2}$ x 3 $\frac{3}{4}$ inches.

Listed in Fielding, No. 67.

LITHOGRAPHED after the Bartolozzi engraving.

[*Illustrated*]

JOHN HENDERSON

1747-1785

London, c. 1780. Oval canvas, $3\frac{7}{8} \times 3$ inches. A miniature in oil. Three-quarters to the right, head and shoulders. He wears a dark gray wig with queue bow showing. His face is rather fleshy with a high forehead, large mouth, and fresh complexion. His brown eyes are directed to the spectator. He wears a blue coat with brass buttons and a white neckcloth and shirt ruffle. The background is a light brown tone.

On the reverse side of the medallion appears the following inscription in Stuart's handwriting:

"John Henderson || born in Goldsmith Str. || London, March 8, 1747. || died Nov. 25, 1785. || buried in Westm. Abby || Gilb^t. Stuart, pinx."

In 1915 the portrait was owned by Francis Wellesley, Esq., of Westfield Common, near Woking, England, who had bought it in 1913 from a London dealer. Its previous history is not known. In July, 1920, it was sold at auction by Sotheby, Wilkinson & Hodge, in London.

ENGRAVED, in line and stipple, by J. Coyte,
1787, $3\frac{3}{4} \times 3\frac{1}{8}$ inches.

REPRODUCED in *The Connoisseur*, June,
1918, Vol. LI, No. 202, page 69.
Not listed in Mason.

[Illustrated]

MRS. BERNARD HENRY

1789-1876

MARY MILLER JACKSON was the daughter of Doctor David and Susan (Kemper) Jackson of Chester County, Pennsylvania. She married Bernard Henry of Philadelphia. Washington Irving, in a letter to Henry Brevoort, from Philadelphia, March 16, 1811, had the

following to say about her: "I was out visiting with Ann Hoffman (Mrs. Charles Nicholas) yesterday, and met that little assemblage of smiles and fascination, Mary Jackson. She was bounding with youth, health, and innocence and good humor. She had a pretty straw hat tied under her chin with a pink ribbon, and looked like some little woodland nymph lured out by Spring and fine weather. God bless her light heart, and grant that it may never know care or sorrow! it's enough to cure spleen and melancholy only to look at her."

Boston, c. 1806. Panel, $5\frac{1}{2} \times 5\frac{1}{2}$ inches. Nearly full face, turned to the left and looking over the shoulder, showing her at the age of about sixteen or seventeen. This evidently is the piece of panel Stuart cut out of the larger picture of "Mrs. Isaac P. Davis and Mrs. Bernard Henry," now owned by the Estate of Mrs. Gordon Prince of Boston.

It was inherited by her son, Morton P. Henry, and is now in the possession of W. Barkl~~le~~ Henry, Esq., of Philadelphia.

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MRS. BERNARD HENRY

1789-1876

Canvas, 29 x 24 inches. Half-length, facing right, as in motion.

Owned in 1887 by her son, Morton P. Henry.

EXHIBITED at "Loan Exhibition of Historical Portraits," December 1, 1887, to January 15, 1888, held at the Pennsylvania Academy of the Fine Arts, Philadelphia.

(This may refer to the previously mentioned picture.)

Not listed in Mason.

ZACHARIAH HICKS

1755-1842

ZACHARIAH HICKS was born in Cambridge, Massachusetts, and was the third son of John Hicks (1725-1775), the Revolutionary patriot, and Elizabeth (Nutting) Hicks. He served a regular apprenticeship to the trade of saddler with Thomas Patten of Watertown. At the age of twenty-one he came to Boston and started in business, which he continued until he reached his eightieth year. He was one of the marshals of the grand civic procession which escorted George Washington into Boston in 1789. He was at one time an officer in the Ancient and Honorable Artillery Company, and was twice elected to the House of Representatives. He volunteered his services in the Revolutionary War and was stationed at Newport, Rhode Island. He was one of the bodyguard of General Heath when he had his headquarters in Boston. Also one of the original members of the Massachusetts Charitable Mechanic Association. In 1779 he married Mary Coolidge (1758-1826), a sister of Joseph Coolidge (q.v.), and had fourteen children, seven of whom were living at the time of his death at the age of eighty-seven.

Boston, c. 1825. Canvas, 29½ x 25 inches. Bust portrait, seated, turned slightly to the left, with his brown eyes directed to the spectator. Red velvet or brocaded chair studded with brass-headed nails. His complexion is ruddy and he has a cheerful, benign expression. His white hair is tied in a queue bow. He wears a black coat, a white neckcloth and cambric *jabot*. The plain background is very dark.

This portrait was presented in 1925 to the Boston Museum of Fine Arts by Miss Anna Gower Endicott of Salem, Massachusetts, a great-granddaughter of the subject, with the proviso that it remain in her possession during her lifetime.

REPRODUCED, in half-tone, in *Bulletin of the Museum of Fine Arts*, Boston, June, 1925, page 30.

Not listed in Mason.

A copy, probably by Jane Stuart, is owned by the Misses Hicks of Milton, Massachusetts.

STEPHEN HIGGINSON

1743-1828

ASON of Stephen and Elizabeth (Cabot) Higginson of Salem, Massachusetts. He married, first, in 1763, Susan Cleveland (1741-1788); second, in 1789, Elizabeth Perkins (1747-1797); and, third, Sarah Perkins (1752-1826). His second and third wives were sisters. He was a delegate to Continental Congress, 1782-83; Navy agent at Boston, 1797-1801; one of Governor Bowdoin's most active advisers in the suppression of Shay's rebellion in 1786. A firm Federalist and strong supporter of the administrations of Washington and Adams. He lost a large part of his fortune in the War of 1812. The essays signed "Laco," attacking John Hancock, are generally attributed to him.

Boston, c. 1815-1818. A half-length portrait, showing him seated in an arm-chair, and turned slightly to the left, with his eyes directed to the spectator. His left arm rests on the arm of the chair, while his right hand does not show. He wears a powdered wig, parted in the middle and tied in a queue bow, a high-collared dark coat and waistcoat, a white neckcloth. Plain background, with curtain at the right.

His portrait was inherited by his son George (1779-1812) of Boston and then by his son George (1804-1889) of Boston, who left it to his son George (1833-1901) of Stockbridge, Massachusetts, who bequeathed it to his son, George Higginson, Esq., of Winnetka, Illinois, and Lenox, Massachusetts, the present owner.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 87.

ENGRAVED, on wood (bust only), for *Har-*

per's Magazine, 1886, Vol. 73, page 614.

A copy, by Gilbert Stuart Newton, is in the Massachusetts Historical Society, Boston.

ANNE OUTRAM HINCKLEY

1794-1882

THE daughter of David Hinckley (q.v.) and his first wife Anne Outram. She married in Boston, in 1826, William Gill Hodgkinson (1804-1871) of Kelton, Nottinghamshire, England.

Boston, c. 1812. Panel, c. 28 x 22 inches. A bust portrait, showing her turned half-way to the left, with her large dark eyes directed at the spectator. Her auburn hair is drawn smoothly over the top of her head, fashioned in a knot at the back and worn in ringlets over her forehead and temples. She wears a dark dress, cut square at the neck and edged with braid. Around her neck is a necklace of what appear to be jet beads. A plain tonal background.

After her marriage, Mrs. Hodgkinson took her portrait to England and it was inherited by her son, David Hinckley Hodgkinson (1828-1916). The latter, being a bachelor, bequeathed it to his nephew, William Hodgkinson, Esq., of Moccasin Lodge, Framingham, Massachusetts, the present owner.

[*Illustrated*]

DAVID HINCKLEY

1764-1825

DAVID HINCKLEY was the son of Samuel and Abigail (Welch) Hinckley of Brookfield, Massachusetts. He married, first, in London in 1793, Anne Outram (1771-1794). After his marriage he came to America and on his return was captured by pirates who detained him two years in Algiers, and upon reaching England after his release,

DAVID HINCKLEY

he discovered that his wife had died at his daughter's birth. He married, second, in 1807, Sally Outram (d. 1812), a cousin of his first wife. After his second marriage he returned from England to Boston and built, at the corner of Beacon and Somerset Streets, what was considered the finest private house in the town.

Boston, c. 1810. Panel, 28 x 22 inches. A bust portrait, showing him turned slightly to the right, with his eyes directed at the spectator. His rather disheveled hair is brushed from both sides to the top of his head. He is dressed in a high-collared black coat, white standing collar, white neckcloth tied in a bow and shirt frills. A plain background in shaded tones of a neutral color.

His portrait was inherited by his daughter, Anne Outram Hinckley (1794-1882) (q.v.), who married an Englishman, William Gill Hodgkinson (1804-1871) of Kelton, near Worksop, Nottinghamshire, and Brampton Grange, Hinckleydon, England. At her death it passed to her daughter, Anne Outram Hodgkinson (1831-1905), who married Edward Bangs of Boston, and at her death it was inherited by her son, Francis Reginald Bangs, Esq., of Boston.

[*Illustrated*]

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JOSIAH OGDEN HOFFMAN

1766-1837

ASON of Nicholas and Sarah (Ogden) Hoffman of Newark, New Jersey. He was admitted to the bar in 1786; attorney-general of New York in 1795; Recorder of New York City in 1810; at the time of his death, in New York City, he was First Associate Judge of the Supreme Court of New York. He married, first, in 1789, Mary Colden (1770-1797); and, second, in 1802, Maria Fenno, by whom he had

JOSIAH OGDEN HOFFMAN

three children. His daughter Matilda was engaged to be married to Washington Irving, but she died before they were married.

The portrait was owned in 1880 by the widow of Ogden Hoffman of New York City.

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JOHN HOLKER

Died 1820

HE was of English descent, and was "Inspector General of Commerce and Manufacture in France," and came to America about 1787 as Consul-General of France in the United States, at the same time being Agent General of the Royal Marines. He married as his second wife, at Boston in 1815, Nancy Davis (Stackpole) (q.v.), widow of John Morgan Stillman of Boston, and settled at Long Branch, near Millwood, Clarke County, Virginia, where he died.

Boston, c. 1817. Panel (s), $25\frac{3}{8} \times 21$ inches. He is shown bust, three-quarters right, with his blue eyes directed to the spectator. His face is fleshy with a ruddy complexion; his hair, short and curly, is powdered. His high-collared coat is black, with brass buttons, and he wears a white neckcloth with a white standing collar, a small white tie and white frills with the edge of his white waistcoat lapel showing above the lapels of his coat. The background is plain, and of dark-greenish tones, and his hands do not show.

His portrait passed to his widow, and at her death in 1857 was inherited by their only child, Anne Maria Adelaide Holker (1816–1875), wife of Hugh Mortimer Nelson (1811–1862) of Long Branch, and then by her son Hugh Mortimer Nelson (1847–1915) of Long Branch, and at his death by his widow.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 200.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

MRS. JOHN HOLKER

1777-1857

SHE was Nancy Davis Stackpole, daughter of William and Ann (Jackson) (Parker) Stackpole of Boston. She was a sister of William Stackpole (q.v.) and of Mrs. Francis Welch (q.v.). She married, first, in 1795, John Morgan Stillman of Boston, and second, in 1815, John Holker (q.v.), and lived after 1820 at Long Branch, near Millwood, Clarke County, Virginia, where she died.

Boston, c. 1817. Panel (s), $25\frac{3}{8} \times 20\frac{7}{8}$ inches. Mrs. Holker is shown bust, three-quarters left, with her light blue eyes directed to the spectator. Her dark brown hair is in curls on top of her head near her forehead, with small curls on the forehead, temples, and in front of her ears. In her ears are pink topaz earrings surrounded by pearls, with drops of the same kind of stones. She wears a square low-neck Empire gown of white satin, with narrow box-pleated ruffles of the same at the neckline, and on the short puffed sleeves. Over her right shoulder and in back of her left arm is a red cashmere shawl. The plain background is of dark brownish-green tones.

Owned by Mrs. Hugh Mortimer Nelson, of Long Branch, Virginia, the history of this picture is the same as that of Stuart's portrait of John Holker.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 201.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

REVEREND HORACE HOLLEY

1781-1827

HE was a son of Luther and Sarah (Dakin) Holley of Salisbury, Connecticut. He was graduated at Yale College in 1803, and studied divinity in New Haven. From 1809 until 1818 he was minister of the

REVEREND HORACE HOLLEY

Hollis Street (Unitarian) Church, Boston. From 1818 to 1827 he was president of the Transylvania College, at Lexington, Kentucky. He died of yellow fever on his passage from New Orleans to New York. He married Mary Austin of New Haven, who died in New Orleans in 1846. His portrait was painted for James Barker (1786-1854) of Boston, one of his parishioners, and it was finished on the day on which Holley left Boston to assume his new work in Kentucky. Stuart was so much pleased with the portrait that he is said to have exclaimed to Mr. Barker: "I never want to paint him again. This is the only picture I ever painted that I have no desire to alter. I am entirely satisfied with it."

Boston, 1818. Panel, 30 x 25 inches. This portrait shows him at half-length, seated, three-quarters left, with eyes to the spectator, wearing his ministerial black silk gown with white linen bands. His left hand resting on a table, in front of which he is seated, holds a book, in the pages of which his index finger is thrust. In the background appear two pilasters. (Description from the engraving by T. Kelly.)

At Mr. Barker's death, or soon after, it was apparently acquired by Moses Wight (1827-1895), an artist of Boston. It was possibly destroyed in the Boston fire of November, 1872, when Wight's studio was burned. I can find no reference to it after its last exhibition at the Boston Athenæum in 1867.

EXHIBITED—

At the Boston Athenæum, in 1829, by
James Barker of Boston.

At the Boston Athenæum, in 1860, 1864,
1866, 1867, by Moses Wight.

ENGRAVED, in stipple, by T. Kelly, as frontispiece to "A Discourse on the Genius and

Character of the Reverend Horace Holley," published in 1828. 4.1 x 3.5 inches. (Stauffer, 1606.)

LITHOGRAPHED by Pendleton. "G. Stuart Pinxt. Pendleton's Lithography, Boston, R. Peale, Del. The Rev. Horace Holley, LL.D."

JOSEPH GEORGE HOLMAN

1764-1817

JOSEPH GEORGE HOLMAN made his first appearance as Hamlet with a Thespian Society. His début took place at the Covent Garden Theatre in 1784 as Romeo. In 1798 he married Jane (died 1810), daughter of the Honorable and Reverend Frederick Hamilton. He came to the United States in 1812 and appeared at the Park Theatre, New York City, and at the Chestnut Street Theatre, Philadelphia, in the part of Lord Townley in the "Provoked Husband." He died of apoplexy at Rockaway, Long Island, New York, having, two days before, married Miss Lattimer, an English actress, who died in 1859.

Painted in Dublin.

Owned by the Garrick Club, Covent Garden, London.

Not listed in Mason.

Listed in Strickland, who says: "Painted in America."

JOHN WILLET HOOD

REAR ADMIRAL of the Red; Vice Admiral of the Coasts of Devonshire and Cornwall; Lord Warden of the Stanneries.

London, 1775-1788. Canvas, 30 x 24½ inches. "The Admiral is portrayed in a rich dark blue coat with brown revers and buttons of dull gold, its scarlet-lined collar turned outward and bent down upon the shoulder. He wears a white stock and gracefully arranged *jabot*, and a small gray-white wig. He faces the left (spectator's left), nearly three-quarters to the front, with fixed, steady gaze ahead. His eyes are blue and his cheeks rosy, and the flesh tones throughout are in the

JOHN WILLET HOOD

crisp, fresh rendering characteristic of the painter. With the light concentrated on the head and dimming as it falls upon the figure, the subject is seen against a neutral background of olive tones shading into brown." (Catalogue of the American Art Association Sale, January 21, 1915.)

This portrait belonged to F. A. H. Hood of 9 Dorset Square, London, at whose death it passed to his son, G. F. W. Hood of Fern Bank, Etterby, Carlisle, England, who, in December, 1914, sent it, with other pictures in the collection, to New York to be sold at auction by the American Art Association. The sale was held January 21, 1915, this picture being purchased by James Warren Lane. At the Lane sale (American Art Association), November 21, 1924, it was bought by Louis Bamberger, Esq., of Newark, New Jersey.

Not listed in Mason.

Listed in Fielding.

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ROBERT HOOPER

HE was of Marblehead, Massachusetts, and married Mary (q.v.), daughter of Mrs. C. S. Williams.

According to Mason, Stuart painted this portrait from a small water-color drawing.

Owned in 1880 by his grandson, Robert Hooper.

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MRS. ROBERT HOOPER

MARY, daughter of Mrs. C. S. Williams. She married, first, Robert Hooper (q.v.) of Marblehead, Massachusetts; and, second, Doctor R. G. Robbins. The portraits of Mr. and Mrs. Hooper, with por-

MRS. ROBERT HOOPER

traits of Mrs. Mary Sumner Williams, John Williams, her son, and Miss Sally Patten, were all painted for her, and when she became Mrs. R. G. Robbins she bought the house in which Stuart had lived for many years, on the corner of Shaw Avenue and Washington Street, Roxbury. These, with other portraits, hung on the walls of the long hall that led to the studio in which Stuart portraits were painted. (Mason, pages 200-201.)

Owned in 1880 by her son-in-law, Reverend Chandler Robbins, of Boston.

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JOSEPH HOPKINSON

1770-1842

ASON of Francis and Ann (Borden) Hopkinson of Philadelphia. He was graduated from the University of Pennsylvania in 1786; Judge of the United States District Court from 1828 to 1842; second President of the Pennsylvania Academy of the Fine Arts from 1813 to 1842; author of "Hail Columbia," in 1798; he was also a prominent lawyer and Vice-President of the American Philosophical Society. He married in 1794, Emily Mifflin (q.v.) of Philadelphia.

Philadelphia, 1803. Panel, 29 x 24 inches. He is seated three-quarters right, in a chair upholstered in brownish-red, with his brown eyes directed to the spectator. His powdered hair is tied with a black queue bow, and he wears a black coat, high-collared and partially unbuttoned, a white neckcloth and ruffled shirt. With both hands he holds some loose papers lying on the table at which he is sitting, and in his right hand, between his thumb and index finger, is a quill pen. The two books, standing upright on the table, are bound in leather, and one has a red title space. The background is plain and of dark, warm tones.

At Judge Joseph Hopkinson's death, his portrait became the property of his

JOSEPH HOPKINSON

wife, who bequeathed it, together with her own portrait by Stuart, to their daughter, Mrs. Elizabeth B. Biddle. Upon her death, September 20, 1891, her brother, Oliver Hopkinson, deposited them with the Historical Society of Pennsylvania in perpetual care, in accordance with her expressed wish.

EXHIBITED at the "Loan Exhibition of Historical Portraits," held at the Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888, by Mrs. William Biddle.

ENGRAVED, on wood, for *Scribner's Magazine*, 1880, Vol. XXI, page 41.

LITHOGRAPHED by Albert Newsam.
C. S. Bradford, photo., copyright.

[*Illustrated*]

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MRS. JOSEPH HOPKINSON

1773-1850

EMILY, daughter of Governor Thomas Mifflin (q.v.) of Philadelphia. In 1794 she married Joseph Hopkinson (q.v.), by whom she had six children.

Philadelphia, 1803. Panel, 29 x 24 inches. She is shown to below her waist, seated, three-quarters left, in a chair upholstered in red, with her blue eyes directed to the spectator. Her hair is reddish-brown, and her complexion brilliant. She wears a white dress trimmed with white lace, a mauve shawl, and gold hooped earrings. On a sheet of paper showing at the lower left corner appears a profile sketch of the artist, which she has evidently just drawn with the porte-crayon which she holds in her hand. The background is plain and of dark warm tones. The portrait is dated on the back "1803."

This portrait is deposited with the Historical Society of Pennsylvania; its history is the same as that of the Stuart portrait of Judge Joseph Hopkinson.

EXHIBITED at the Loan Exhibition of Historical Portraits, held at the Pennsylvania Academy of the Fine Arts, Philadelphia, from December 1, 1887, to January 15, 1888; lent by Mrs. William Biddle.

produced in *Scribner's Magazine*, 1880, Vol. XXI, page 42.

ENGRAVED, on wood, by Closson, and re-

REPRODUCED, in half-tone, in *Scribner's Magazine*, November, 1922, page 639.
C. S. Bradford, photo., copyright.

[*Illustrated*]

CHANCELLOR
SIR BEAUMONT HOTHAM

1737-1814

BEAUMONT HOTHAM was the fourth son of Sir Beaumont and Lady Frances (Thompson) Hotham. He graduated from Trinity College, Cambridge, and was called to the bar in 1758. In 1767 he married Susanna, daughter of Sir Thomas Hankey and widow of James Norman, M.P. for Wigan. In 1775 he was appointed Baron of the Exchequer; Lord Commissioner of the Great Seal in 1783. He succeeded his brother William as second Baron and twelfth Baronet in 1813.

London, 1785. Canvas, 30 x 25 inches. Bust portrait, turned half-way to the right. He is shown in his judge's robes of scarlet with ermine cape and cambric neck-bands. He wears a long gray wig and his gray eyes, with strongly marked eyebrows, are directed to the spectator. The plain background is dark gray.

Inscription on the back of the canvas:

"SIR BEAUMONT HOTHAM. KNIGHT. A.D. 1785

"AETATIS SUA 47. Appointed Baron of the Exchequer

May 17th 1775

"Lord Commissioner of the Great Seal April 9th 1783"

Owned by Lord Hotham, Dalton Hall, Dalton Holme, Beverley, Yorkshire, England.

Turner & Drinkwater, Hull, England, photographers.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

GENERAL GEORGE HOTHAM

1741-1806

GEORGE HOTHAM was the fifth son of Sir Beaumont and Lady Frances (Thompson) Hotham. He married Diana, daughter of Sir Warton Pennyman. He served as Sub-Governor to the Prince of Wales (later George IV), as Aide-de-Camp to the King, and later was promoted to General.

London, 1786. Canvas, 30 x 25 inches. Bust portrait, turned half-way to the right. He is shown in the uniform of Colonel of the Grenadier Guards; a scarlet coat with black and gold braid facings. His complexion is florid, his hair powdered and his blue eyes are directed to the spectator. A dark plain background.

Inscription on the back of the canvas:

“Colonel GEORGE HOTHAM

“AIDE-DE-CAMP TO THE KING. 1786”

Owned by Lord Hotham, Dalton Hall, Dalton Holme, Beverley, Yorkshire, England.

REPRODUCED, in half-tone, oval, in “The Hothams,” by A. M. W. Stirling, London, 1918, Vol. II, facing page 144.

Turner & Drinkwater, Hull, England, photographers.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

DOCTOR JOHN HOTHAM

1735-1795

JOHN HOTHAM, ninth Baronet, was the second son of Sir Beaumont and Lady Frances (Thompson) Hotham. He was graduated from Trinity College, Cambridge, and married in 1765 Susanna Mack-

DOCTOR JOHN HOTHAM

worth. He was appointed chaplain to George III and chaplain to the Viceroy of Ireland. In 1779 he became the Bishop of Dromore and of Ossory; in 1782 the Lord Bishop of Clogher. He succeeded his brother in 1794 as ninth Baronet.

London, 1785. Canvas, 30 x 25 inches. Bust portrait, turned half-way to the left, dressed in his Bishop's robes with black bands and white muslin neck bands, and a gray wig. His greenish-gray eyes are directed to the spectator. His complexion is fresh. The plain background is a dark greenish-gray.

Inscription on the back of canvas:

“DOCTOR JOHN HOTHAM
LORD BISHOP OF CLOGHER. 1785”

Owned by Lord Hotham, Dalton Hall, Dalton Holme, Beverley, Yorkshire, England.

REPRODUCED, in half-tone, oval, in “The Hothams,” by A. M. W. Stirling, London, 1918, Vol. II, facing page 264.

Turner & Drinkwater, Hull, England, photographers.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

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ADMIRAL WILLIAM HOTHAM

1736-1813

WILLIAM HOTHAM was the third son of the seventh Baronet, Sir Beaumont and Lady Frances (Thompson) Hotham. He succeeded his nephew as eleventh Baronet and was created first Baron Hotham. He served under Lord Howe as Commodore in the American Revolution; was promoted to Admiral and became Commander-in-Chief of the Mediterranean Fleet.

London, 1783. Canvas, 30 x 25 inches. A bust portrait; turned slightly to the left; his gray eyes, with strongly marked dark eyebrows, are directed to the spec-

ADMIRAL WILLIAM HOTHAM

tator. His complexion is florid and his hair powdered. He wears a commodore's naval uniform of blue velvet with gold braid, a neckcloth and ruffles of white cambric. The background is dark gray with cloud effects.

Inscription on the back of canvas:

"WILLIAM HOTHAM Esq
COMMODORE & COLONEL OF MARINES 1783"

Owned by Lord Hotham, Dalton Hall, Dalton Holme, Beverley, Yorkshire, England.

Turner & Drinkwater, Hull, England, photographers.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

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DOCTOR JOHN CLARKE HOWARD

1773-1810

ASON of Reverend Simeon (1733-1804) and Elizabeth (Clarke) (Mayhew) Howard. In 1800 he married Hepzibah Clark Swan (q.v.).

Boston, 1810. Panel (s), $27\frac{1}{2} \times 22\frac{1}{2}$ inches. The portrait shows him bust, three-quarters right, with his blue eyes directed to the spectator. He has very dark brown, wavy hair and reddish-brown sidewhiskers, heavy eyebrows, thin face and long nose. He wears a buttoned high-collared black coat, white neckcloth and frilled shirt. The plain background is very dark and of warm tone.

The portrait was inherited by his son, John Clarke Howard of Boston, who bequeathed it to his daughter Sarah, wife of Arthur Pickering of Boston, at whose death, in 1907, it became the property of their daughter, Miss Susan Howard Pickering of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 138.

At the Museum of Fine Arts, Boston, 1893 to 1895.

NOTE: According to Mason, this portrait was painted after Doctor Howard's death. Mrs. Howard paid Stuart two hundred dollars on February 2, 1811, for painting the "portrait of Dr. Howard."

[*Illustrated*]

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MRS. JOHN CLARKE HOWARD

1777-1833

SHE was Hepzibah Clark Swan, daughter of James (q.v.) and Hepzibah (Clark) Swan (q.v.) of Boston. She married in 1800 in Boston Doctor John Clarke Howard (q.v.).

Boston, c. 1812. Panel (s), $28\frac{1}{2} \times 23\frac{1}{2}$ inches. She is shown to below her waist, three-quarters left, with her dark blue eyes directed to the spectator. Her complexion is fresh and her expression pleasant. Her light yellowish-brown curly hair, done high on top of her head, is parted with ringlets on her forehead and in front of her ears. She wears a low-cut, square-necked, high-waisted white dress, with a brilliant rich brownish-red shawl falling over her left shoulder, and a bit of it appearing at her right side below the waist. Her head is placed against a very dark red curtain which covers the upper portion of the picture and extends to the lower right-hand corner. At the left is a plain background of olive-browns and greens. Neither her hands nor her arms are shown.

Her portrait was owned in 1880 by her daughter Elizabeth, wife of Reverend Cyrus Augustus Bartol of Boston, from whom it was inherited by her daughter, Miss Elizabeth H. Bartol of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 192.

At the Museum of Fine Arts, Boston, in 1880.

At Copley Hall, Boston, at "Loan Collection of Portraits of Women," from March 11 to 31, 1895, loaned by Miss Elizabeth H. Bartol.

[*Illustrated*]

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CHRISTOPHER HUGHES

1786-1849

HHE was a son of Christopher and Margaret (Sanderson) Hughes of Baltimore, was graduated at the College of New Jersey in 1805, and married in 1811 Laura Sophia, daughter of General Samuel

CHRISTOPHER HUGHES

Smith (q.v.) of Baltimore. He was commissioned Secretary to the United States Legation at London in February, 1814; he returned to America in 1815 and was the bearer of the treaty of Ghent; in September, 1816, he was transferred to Stockholm, and from 1818 had sole charge of the embassy; in 1819 he was commissioned chargé d'affaires to the Netherlands; in March, 1830, he was returned to Stockholm as chargé d'affaires, and held this position until September, 1841; in 1841 he was re-commissioned at Stockholm, and returned to the United States in 1845. His portrait was also painted in London by Sir Martin Archer Shea. He was a very popular man, and well-known for wit and humor.

Boston, 1816. Panel, 27¾ x 22 inches. He is shown bust, three-quarters right, his head nearly front, with his hazel eyes, with suggestions of blue, directed to the spectator. He has curly auburn hair and a ruddy complexion, and wears a white standing collar, white neckcloth and shirt frills, and a claret-colored velvet coat with a brown sable fur collar. The background is of neutral tones.

Mr. Hughes, in a letter written from Baltimore to Harrison Gray Otis (1767–1848) of Boston under date of December 21, 1825, says: “. . . (Perhaps he may remember me) for he made my portrait in 1816 and he treated me with the most distinguished kindness.” (Otis MSS., Massachusetts Historical Society.) The portrait was bequeathed by Christopher Hughes, the younger, to his daughter, Mrs. Kennedy, and she, being without children, bequeathed it to her first cousin, George R. H. Hughes, who was the nephew of Christopher Hughes. In 1915, Mr. Hughes, a bachelor, died and bequeathed it to Richard H. Pleasants, Esq., his cousin, of Baltimore, Maryland. It was sold at auction at the Anderson Galleries, New York, November 5, 1925, No. 148.

EXHIBITED—

At the Second Annual Exhibition, Baltimore, 1826.

At the Peabody Institute in Baltimore, at an exhibition instigated by the lovers of art.

REPRODUCED, in half-tone, in catalogue of the public sale at the Anderson Galleries, New York, November 5, 1925, frontispiece.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

VICE-ADMIRAL SIR EDWARD HUGHES

1720?-1794

HE was present at the reduction of Porto Bello, in 1739, and at the attempt on Cartagena, in 1741. Commanded the "Somerset" at Louisbourg, 1758, and Quebec, 1759. Commander in the East Indies, 1773-77. Rear-admiral, 1778; Vice-admiral of the Blue, 1780; Admiral of the Blue, 1793. During his second command in the East Indies his fleet cooperated with the English land forces in capturing Negatampam in 1781 and Trincomalee in 1782 from the Dutch. He fought five indecisive battles with the French under M. de Suffren, in 1782 and 1783. He acquired "a most princely fortune," estimated at over 40,000 pounds sterling a year, which, it is said, he largely distributed in unostentatious acts of benevolence. He married Ruth, widow of Captain Bell, R.N.

Canvas, 48 x 39 inches. A three-quarter length portrait, showing him standing and turned three-quarters to the left, with his eyes directed to the spectator. He wears a powdered wig, tied in a queue bow; a gold-braided blue naval uniform coat with white cuffs, a gold-braided white waistcoat, a red sash and Order, white lace stock and lace wrist ruffles. His right hand rests on his sword, while the left—only partly visible—is hanging at his side. Background of coastline, sea and cloudy sky.

This portrait is owned by the Earl of Sandwich, Hinchinbrooke, Huntingdon, England.

Not listed in Mason.

COMMODORE ISAAC HULL

1773-1843

ISAAC HULL was a son of Joseph Hull of Derby, Connecticut, and a nephew of General William Hull (q.v.). He received his first commission in the United States Navy as a fourth lieutenant in 1798, was promoted master commandant in 1804 and captain in 1806. In 1811 he was put in command of the frigate 'Constitution,' and in August, 1812, he had his famous and victorious encounter with the British frigate 'Guerriere,' which won the 'Constitution' the name of "Old Ironsides." Upon resigning this command, Captain Hull became a member of the naval board. He subsequently had charge of the navy yards at Boston and Washington, and commanded the squadrons in the Pacific and the Mediterranean. He was married in 1813 to Anna Hart, and after his retirement he made his home in Philadelphia, where he died, Mrs. Hull surviving him.

Boston, 1813. Canvas (s), 27½ x 22 inches. Bust, turned half-way to the left, with his grayish-blue eyes directed to the spectator. His complexion is ruddy and his curly hair and sidewhiskers are dark brown. He wears a dark blue naval uniform coat with gold epaulettes and trimmed with gold braid, gold frogs and brass buttons; a white neckcloth and shirt frill. A black chapeau, trimmed with gold braid, is tucked under his left arm and is only partly visible. Plain background of dark brown.

This portrait was inherited by his widow and in 1880 it came into the possession of Haviland Platt, Esq., of Grand Island, Osterville, Massachusetts. It is now owned by Mrs. Isaac Hull Platt and deposited, since 1921, with the Pennsylvania Museum, Memorial Hall, Fairmount Park, Philadelphia.

EXHIBITED—

At the Boston Museum, 1856-70, by Mrs. Hull.

At the Museum of Fine Arts, Boston, 1880.

ENGRAVED—

In stipple, by David Edwin, 1813, for the *Analectic Magazine*, 3.11 x 3.1 inches.

Two states. (Stauffer, 780.)

In stipple, by David Edwin, 3.11 x 3 inches.
(Stauffer, 781.)

In stipple, circle, by David Edwin, for the title of the "Constitution and the Guerriere," a folio plate engraved by C. Tiebout. (Stauffer, 782.)

In mezzotint, by George Graham (this is disputed), 1813, 14.15 x 13.12 inches,

published by T. W. Freeman, Philadelphia. Two states. (Stauffer, 1165.)

On wood, by Kilburn, for Winsor's "Memorial History of Boston," 1881, Vol. 3, page 339.

On wood, by T. A. Butler, for *Harper's Magazine*, 1892, Vol. 85, page 31.

[Illustrated]

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COMMODORE ISAAC HULL

1773-1843

Boston, 1814. Canvas, 30 x 25 inches. A replica of the preceding portrait.

The portrait was painted on an order from Harrison Gray Otis (1765-1848) of Boston, and, some time after his death, was bought by Parker Cleaveland Chandler (1848-1908) of Boston and New York. It was presented by him about 1905 to Isabella P. Francis of New York, and by her was sold to George H. Story (d. 1922) of New York, who in 1914 sold it to Charles A. Munn (1859-1924), of New York, by whom it was bequeathed to the Metropolitan Museum of Art, New York City.

REPRODUCED—

As the frontispiece to "The Frigate Constitution," by Ira N. Hollis, Boston, 1900.

As the frontispiece of the pamphlet, "Isaac Hull, Commander of the Constitution," a speech by James Grant Wilson, delivered October 28, 1910, at Hotel Manhattan, New York, before the "New York

Society of the Order of the Founders and Patriots of America."

In *American Homes and Gardens*, December, 1914.

Not listed in Mason.

A copy of this, or of the other Hull portrait, made by Waldo and Jewett in 1834, is at Yale University.

GENERAL WILLIAM HULL

1753-1825

BORN at Derby, Connecticut, he started his military career in the Battle of Lexington and served later under Washington during the campaign in New Jersey. He was inspector of the army under Baron Steuben and in 1796 was appointed Major-General of the Militia of Massachusetts. In 1805, Jefferson appointed him Governor of the territory of Michigan, which office he held until 1812. At the beginning of the second war with Great Britain, General Hull was appointed to command the Northwestern Army. History has shown that his surrender to the British General Brock was a result of incompetency of the powers above him. He was tried by a court-martial in 1814 and was actually sentenced to be shot, but on account of his Revolutionary services and his advanced age, he was recommended to mercy and the President, while approving this sentence, remitted its execution. General Hull published *Memoirs of the Campaign of 1812*, in the defence of himself, with a sketch of his Revolutionary services. During the latter years of his life he resided at Newton, Massachusetts. He was an uncle of Commodore Isaac Hull (q.v.).

Boston, 1823. Bust portrait, showing him turned half-way to the left, with his eyes directed to the spectator. His hair is white and he wears a high-collared dark coat, white neckcloth and frilled shirt.

Owned in 1880 by his granddaughter, Mrs. J. H. Kollock of Savannah, Georgia. In 1915 it was in the possession of Mrs. Lucy Smith of Brooklyn, New York, a sister of General Joseph Wheeler.

EXHIBITED, at the Exhibition of Stuart's
Portraits, Boston, 1828, No. 105.

ENGRAVED—

In line and stipple, by F. T. Stuart, for

GENERAL WILLIAM HULL

Bugbee's "Memorials of the Massachusetts Society of the Cincinnati," 1890, facing page 257. The same engraving in "New England Historical and Genealogical Register," 1893, Vol. 47, page 141. In line, vignette, by John Chester Buttre.

LITHOGRAPHED, by Pendleton, Boston, after a drawing by S. A. Clarke after the portrait by Stuart.

REPRODUCED (photograph) in Drake's "Memorials of the Society of the Cincinnati of Massachusetts," 1873, facing page 341.

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GENERAL DAVID HUMPHREYS

1752-1818

BORN in Derby, Connecticut, as the fourth son of Reverend Daniel Humphrey (1707-1787) and Sarah Riggs Bowers Humphrey (d. 1787). He graduated from Yale in 1771 and received the degree of M.A. in 1774. In 1802, Brown University conferred upon him the degree of LL.D. During the years 1771-74 he taught school at Wethersfield, Connecticut, and acted as tutor at the Philipse Manor Hall in Westchester County, New York. His subsequent military career is one of rapid advancement, and in 1780 he was aide-de-camp to General Washington. The diplomatic career of Humphreys began in 1784 with his appointment as secretary to a commission for negotiating treaties of commerce with foreign powers, and included serving as first minister at the Court of Lisbon and later in Madrid. In Lisbon (1797) he married Ann Frances Bulkeley, the daughter of John Bulkeley, an English banker residing there. In 1801, with the election of Jefferson as President, he returned to this country and became a leader of the woolen industry, building a factory in Humphreysville with model housing conditions and educational facilities for his employees. Throughout his

GENERAL DAVID HUMPHREYS

life, Humphreys was engaged in writing verse, essays, translations and a *Life of General Putnam*, all of which went through several editions. As companion and friend of Washington he won for himself a unique position among the many able men of the Revolutionary period. In the War of 1812 he was captain-general of the Veteran Volunteers. The name was not spelled uniformly until about 1794, when he finally adopted the signature "Humphreys."

Boston, after December, 1807. Panel, $38\frac{3}{4} \times 29\frac{1}{2}$ inches. Shown at half-length, seated in a carved armchair upholstered in red, turned three-quarters to the left, with his pale brown eyes directed to the spectator. His complexion is florid. He wears a powdered wig, tied with a black queue ribbon, a high-collared black coat, white neckcloth, lace *jabot* and lace wrist ruffles. He is seated at a table covered with a red cloth, holding with his left hand a book in an upright position and resting his right hand, in which he holds a paper, on the edge of this book. The book is bound in dark grayish-brown leather, with two title bands on the back: the upper one red, the lower one black, with gold lettering. On the table there is also an inkstand with bottle and quill pen. The plain background is in shades of brownish-gray to almost black.

His portrait was presented to Yale University, New Haven, Connecticut, in 1830 by his widow and hangs in the Gallery of the Yale School of Fine Arts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 69.

ENGRAVED, in stipple, by G. Parker, in "National Portrait Gallery," 1835, Vol. II, plate 19. The same engraving in "The Humphreys Family in America," by Frederick Humphreys, 1883, facing page 151; and in "Life and Times of David Humphreys," by Frank Landon Humph-

reys, 1917, Vol. I, frontispiece.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 33.

A copy, by G.W. Flagg, was owned in 1880 by Doctor F. Humphreys, Orange, New Jersey, and another is in the Wadsworth Atheneum, Hartford, Connecticut.

[*Illustrated*]

OZIAS HUMPHRY

1742-1810

BORN in Honiton, Devonshire, England, where his father was a barber. He studied drawing under William Shipley in London and miniature painting under Samuel Collins at Bath. Settling in London in 1764, he soon became one of England's foremost miniaturists and had extraordinary success, painting members of the Royal family and of the highest nobility. The years 1773 to 1777 he spent in Rome, and from 1785 to 1788 he traveled in India, painting miniatures of Oriental potentates. In 1791 he was elected a member of the Royal Academy. His eyesight, which had been a source of trouble to him since 1772, failed completely in 1797, and during the last thirteen years of his life he was forced to remain idle.

London, 1785. Canvas, 30 x 25 inches. Seated, three-quarters to the left, wearing a yellowish fawn coat with a high collar, a white neckcloth and ruffled shirt, in a high-backed armchair upholstered in red at a mahogany engraver's bench, its sloping lid inset with green cloth, raised. His left hand, holding a miniature, rests on his right hand, and this rests on the table. (The hands are not entirely finished.) His wig is powdered and his blue eyes are directed to the spectator. The background at the left shows a window or recess, the remainder is a plain dark brown.

This portrait was formerly owned by Doctor Crompton of Cranleigh, England, at whose death in 1891 it passed to Stephen Rowland of London, who, in 1914, sold it to the late Charles Henry Hart of Philadelphia. It is now owned by his widow, Mrs. Charles Henry Hart of New York City.

REPRODUCED—

In half-tone, in the *Connoisseur* for June, 1914, page 95, as "Unidentified Portrait."
In photogravure, in Williamson's "Life and

Works of Ozias Humphry, R.A.," 1918, facing page 218.
In half-tone, in *Arts and Decoration*, November, 1922, page 35.
Not listed in Mason.

[Illustrated]

OZIAS HUMPHRY

1742-1810

London, c. 1785. Oval on rectangular canvas, 30 x 25 inches. Bust, three-quarters to the left, with his dark blue eyes to the spectator. His powdered wig is tied in a queue bow. He wears a gray coat with a collar of gray velvet; a white neckcloth and ample bow tie. The background is a very dark bluish-gray. This is said to be one of the best-known Stuart portraits and was painted for Boydell's Gallery.

The portrait was owned by Samuel P. Avery of Hartford, Connecticut, and now forms part of the Avery Collection at the Wadsworth Atheneum, Hartford.

EXHIBITED—

At the Boydell Gallery, London, 1789.

Not listed in Mason.

At Wadsworth Atheneum, Hartford, in

Listed in Fielding, No. 70.

1915.

[*Illustrated*]

MRS. WILLIAM HUNT

SHE was Jane Bethune, daughter of George and Mary (Faneuil) Bethune of Boston and a sister of Doctor George Bethune (q.v.). She married William Hunt of Boston in 1787.

Boston, 1819. Panel, 26½ x 21 inches. Life-size, bust, seated in a gilt Empire armchair, upholstered in red, body half-way to left, with her head slightly to the left and her dark brown eyes directed to the spectator. She wears a white muslin turban, fastened above the center of her forehead by a gold ring-shaped clasp, and a simple high-neck black silk dress. Her neck is encircled by a white lace ruff in three rolls. Her hair, which shows only in a few small tight ringlets on her forehead and temples beneath the turban, is dark brown. A black lace shawl is thrown over her shoulders. The plain background is of a light brown color.

MRS. WILLIAM HUNT

Inherited by her daughter, Marie Bethune Hunt, wife of General H. K. Craig, U.S.A., it passed to Mrs. Craig's daughter, Jane Bethune Craig, wife of General John P. Hawkins, U.S.A., whose husband presented it in 1913, in the name of his wife, to the Museum of Fine Arts, Boston.

A copy of this portrait was owned in 1883 date are painted on the back of the picture.
by Mrs. E. B. Stein. Stuart's name and the Edward J. Moore, photo.

{*Illustrated*}

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REVEREND JOSEPH HURLBUT

HE was of New London, Connecticut.

Owned in 1880 by his daughter of New London, Connecticut.

[*Illustrated*]

•(427)•

MISS ELIZABETH INCHES

1775-1851

A DAUGHTER of Henderson and Elizabeth (Brimmer) Inches of Boston. She died unmarried.

Boston, 1812. Panel, $31\frac{1}{16} \times 25\frac{1}{8}$ inches. Half-length, life-size, seated half-way to right, in an Empire armchair upholstered in peacock-blue silk brocade, her head slightly to the right and her large blue eyes directed to the spectator. She wears a very simple high-waisted white satin gown, cut very low in the neck, and with small, slightly puffed sleeves which only cover the upper half of the upper

MISS ELIZABETH INCHES

arm. Her hair is reddish-brown, and a narrow braid encircles the head just above the forehead, the latter being partially concealed by long ringlets which reach to the eyebrows. Her complexion is fresh and her expression vivacious, faintly suggesting a smile. An India shawl of rich colors hangs from the left shoulder on to the lap, completely hiding the left arm, reappears at her right side behind her arm and falls over the arm of the chair. Her right elbow rests upon the chair arm, with the fingers of the right hand intertwined with those of the left, which lies palm upwards on her lap. The upper right arm is encircled with a narrow chased gold amulet. The background, which is plain, is of varying tones of browns and greenish-browns.

The portrait was inherited by her brother, Henderson Inches, and then by his son, Henderson Inches (1805-1884), both of Boston. In 1902 it was owned by Mrs. George Inches, and after the death of her husband in 1919 it became the property of Mrs. Orric Bates of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 107.

At Copley Hall, Boston, at "A Loan Col-

lection of Portraits and Pictures of Fair Women," in 1902.

At Museum of Fine Arts, Boston, summer of 1924.

Edward J. Moore, photo.

[*Illustrated*]

•(428)•

MISS ANN IZARD

1779-1863

ANN IZARD, the daughter of Ralph Izard, Senator for South Carolina, and his wife Alice (Delancey) Izard, was born in Paris while her parents were travelling on the Continent. She married William Allen Deas of South Carolina. Her son, Charles Deas (born in 1818, died insane), studied at the National Academy of Design in New York, and many of his pictures became widely known through engravings.

MISS ANN IZARD

Mrs. Deas published her father's "Correspondence from 1774 to 1784," with a short memoir, in 1844 in Boston.

New York, 1794. Painted in oval on rectangular canvas, 30 x 24 $\frac{7}{8}$ inches. Apparently a standing figure showing below the waist, turned half-way to the right, with her dark brown eyes directed to the spectator. The dress is of a sheer white material with a girdle of old rose silk trimmed with beads. Beads also bind the arm. A ruffle of lace edges the *fichu*, which forms part of the bodice. The luxuriant brown hair is parted, with curls on the forehead, and hangs down her back held together at the nape of the neck; she wears earrings. Open air background of sky and clouds; the spandrels are of dark tones.

Her portrait was inherited by her daughter, Mrs. Charlotte Deas Watts of New York, and then by her son, Doctor Watts of New York, and then by his son, who sold it in 1912 to M. Knoedler & Co. of New York, who sold it in 1913 to Mrs. Edward H. Harriman of Arden House, Harriman, New York.

Courtesy, Messrs. M. Knoedler & Co.

[Illustrated]

•(429)•

FRANCIS JAMES JACKSON

1770-1814

HE was a son of Thomas Jackson, D.D., minister of St. Botolph, Aldersgate, London. He entered diplomatic service at the age of sixteen; was secretary of legation from 1789-1797 at Berlin, and then at Madrid; in 1802 he was sent as minister plenipotentiary to Berlin where, except for a brief period, he remained until 1806; in 1807 he was sent to Denmark on a special mission which preceded the seizure of the Danish fleet, which gave him his name of "Copenhagen" Jackson; in 1809 he was minister plenipotentiary to Washington upon the recall of David,

FRANCIS JAMES JACKSON

second Baron Erskine, where he remained until the rupture between the United States and England, in 1811. He died at Brighton, after a lingering illness.

Jonathan Robinson, United States Senator from Vermont, writing under date of February 4, 1810, to Royal Tyler, Chief Justice of Vermont, says: "Of war, let no man speak, for we shall have none, unless Britain invade us, and then I shall have my doubts, since the City of New York has played 'God save the King' at the approach of the Copenhagen Jackson." ("History of Brattleborough," by H. Burnham, 1880, page 99.)

Boston, 1810. Panel (s), 32 x 26 inches. He is shown seated, his body almost in profile, his head three-quarters right, with his blue eyes directed to the spectator, in an armchair upholstered in red. In front of him, in the lower right corner of the picture, is a table covered with a red cloth. He wears a black, high-collared coat with large horn buttons, a white neckcloth, and a frilled shirt. His curly hair, brushed forward over his ears and reaching nearly to his left eyebrow, is brown, as are his sidewhiskers. His head is tipped slightly forward. His right arm rests upon the arm of the chair, and his left hand, closed, on a sheet of paper lying on the table, while his right hand rests on top of his left and holds an unfolded letter. Beyond his hands appear an inkstand and quill. The background is dark and plain.*

His portrait was acquired either by purchase or gift by Colonel Thomas Handasyd Perkins (1764-1854), a personal friend of Jackson's, and at his death it passed to his daughter Caroline, wife of William Howard Gardiner (d. 1882) of Brookline, Massachusetts. It was next owned by their son, Charles Perkins Gardiner (d. 1908) of Brookline, and then by his widow (d. 1914), who, after her husband's death, removed to Boston, and subsequently gave the portrait to her granddaughter, Miss Caroline E. Perkins Cabot of Boston, the present owner.

* Dunlap says that when Jackson was leaving England, West told him that he would find the best portrait painter in the world in America and that his name was Gilbert Stuart.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 168.

NOTE: Mason lists this portrait of Jackson twice: once on page 203, and again on page 204.

[*Illustrated*]

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MRS. FRANCIS JAMES JACKSON

THE wife of Francis James (“Copenhagen”) Jackson (q.v.).

Painted probably in Boston in 1810. I have not been able to locate this portrait.

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GENERAL HENRY JACKSON

1747-1809

DURING the Revolutionary War General Henry Jackson was a close friend of General Henry Knox (q.v.) and was attached to his regiment. He became the first treasurer of the Order of the Cincinnati.

Boston, c. 1809. Panel, $33\frac{1}{8} \times 26\frac{1}{2}$ inches. Bust, three-quarters to the right, with his dark blue eyes directed slightly to the right of the spectator. His complexion is florid and his curly hair white. His coat is black and the edge of a light waistcoat with buttons is seen between the coat and the white ruffled shirt. The plain background is dark brown.

This portrait was painted for Mrs. James Swan, at whose house General Knox and General Henry Jackson are said to have stayed during the siege of Boston. It was in memory of this, and in recognition of protection to their property (according to family tradition) that Mrs. Swan had Stuart paint portraits of both of them. She bequeathed the portrait to her grandson, Henry Jackson Sargent (not a relation of the General, but named after him), who left it to his son, Francis W. Sargent, who left it to his widow, the present owner, of Wellesley and Boston, Massachusetts.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 193.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

MRS. WILLIAM JACKSON

1768-1858

ELIZABETH, second daughter of Thomas (q.v.) and Ann (McCall) Willing of Philadelphia. She married in 1795 Major William Jackson (1759-1828), aide-de-camp and private secretary to Washington. She was noted for her beauty and mentality.

Philadelphia, c. 1798. Canvas, 30 x 25 inches. Half-length, seated, turned slightly toward the right, with her head nearly front, and with her light brown eyes directed to the spectator. Her luxuriant and curly hair, hanging down her back, is powdered, and her complexion is very fair. She wears a white dress with a double ruching of sheer lace around the low neck, which is partially filled in with folds of white gauze. A white lace turban sets on her beautiful head, and the arms of the chair on which she is sitting are entirely hidden by the billowy folds of a white shawl. Her hands do not show. The plain background is in shades of olive green.

At Mrs. Jackson's death, her portrait was inherited by her daughter, Miss Anne Willing Jackson (1801-1876) of Philadelphia, who left it at her death to the Pennsylvania Academy of the Fine Arts in Philadelphia.

EXHIBITED at the "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

ENGRAVED, on steel, for Griswold's "Republican Court," edition 1867 (enlarged to a three-quarter length and with changes).

REPRODUCED—

As photogravure, in Mason's "Life and Works of Gilbert Stuart," 1879, facing page 251.

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 262.

In half-tone, in "Masters in Art—Stuart," 1906, plate X.

In half-tone, in E. T. Sale's "Old Time Belles and Cavaliers," 1912, facing page 176.

In half-tone, in M. C. Crawford's "Romantic Days in the Early Republic," 1912, facing page 44.

[*Illustrated*]

REVEREND SAMUEL FARMAR JARVIS

1786-1851

A SON of Bishop Abraham Jarvis, born in Middletown, Connecticut. He graduated from Yale University in 1805. From 1813 until 1819 he was rector of St. James' Church in New York, and in 1820 was chosen first rector of St. Paul's Church in Boston. He resigned in 1826, and until 1835 traveled and studied in Europe. In 1837 he was called to the rectorship of Christ Church, Middletown, Connecticut, and in 1838 was chosen church historiographer by the general convention. He resigned his pastorate in 1842 and thereafter gave his time to literary work. Doctor Jarvis was an enthusiastic patron of art.

Boston, c. 1820. The portrait was in Stuart's studio when the building took fire and was slightly damaged by smoke. It was painted for a Miss Callahan, a friend of Doctor Jarvis, but Stuart never finished it. According to Mason this was due to the fact that Mrs. Jarvis, while Stuart was at work upon it "ventured to criticise some of the details, which so annoyed Stuart that he refused to go on with his work. After the death of Stuart, the drapery and hands were finished by his daughter."

After the death of Doctor Jarvis, Miss Callahan presented the portrait to his son, Samuel Farmar Jarvis of Windham County, Connecticut. It is now owned by Miss Ellen A. Jarvis.

EXHIBITED at the Wadsworth Atheneum, Hartford, Connecticut, in 1924.

DON JOSEF DE JAUDENES Y NEBOT

1764-Died before 1819

DON JOSEF DE JAUDENES Y NEBOT was chargé d'affaires of Spain to the United States from 1791 to 1796. In 1794 he married Louisa Carolina Matilda (q.v.), daughter of Don Juan Stoughton, Spanish Consul in Boston.

New York, 1794. Canvas, 49½ x 39¼ inches. He is shown three-quarters, seated in an armchair upholstered in light blue, turned three-quarters to the left, with his light brown eyes directed to the spectator. His hair is powdered and tied in a queue bow. He wears a dark blue velvet coat lined with scarlet; a scarlet waistcoat and scarlet breeches; the whole being embroidered with silver; and white stockings. The *jabot* at his throat and the frills at his wrists are of exquisite lace. His right hand rests upon an open letter on a table covered with a green cloth, on which his high-cocked hat and gold-headed cane are partially visible. His left hand grasps lightly the hilt of his dress sword. A green curtain is draped in the background, showing, at the left, some book-shelves. In the upper right-hand corner is a coat of arms under which is the following inscription: "Don Josef de Jaudenes y Nebot Comisario Ordenador de los Reales Exercitos y Ministro Embiado de Su Magestad Catholica cerca de los Estados Unidos de America. Nació en la Ciudad de Valencia Reyno de España el 25 de Marzo de 1764." At the lower right-hand corner is: "G. Stuart, R.A., Sept. 8, 1794." The coat of arms, inscription and the artist's name are not by Stuart.

Purchased by the Metropolitan Museum of Art, New York, in 1907.

REPRODUCED—

In half-tone, in *Bulletin of the Metropolitan Museum of Art*, New York, in 1907.

In color, in *McClure's Magazine*, New York, June, 1908.

Not listed in Mason.

Listed in Fielding, No. 71.

[Illustrated]

DOÑA JOSEF DE JAUDENES Y NEBOT

1778-Died after 1822

LOUISA CAROLINA MATILDA STOUGHTON was the second daughter of Don Juan (John) Stoughton who, for thirty years previous to his death in 1820 in his seventy-sixth year, was the Spanish Consul in Boston. He was prominent in the establishment of the first Roman Catholic Cathedral in the United States, erected in Boston. Esther Fletcher, whose death in 1789 is noticed in a contemporary Boston newspaper, and who was the mother of his daughter Louisa, was either Stoughton's first or second wife. Louisa Carolina Matilda was well known in Boston, in her youth, for her beauty. In 1794 she married Don Josef de Jaudenes y Nebot (q.v.).

New York, 1794. Canvas, 49 x 38 $\frac{1}{8}$ inches. She is shown three-quarters, seated in an armchair upholstered in red with her body turned three-quarters to the right and her soft light brown eyes directed to the spectator. Her dress is of white flowered silk, finished at the neck with a dainty *fichu* edged with lace. Her luxuriant hair is powdered and a coronet-shaped headdress with two tall feathers is set on top of her head in the center. Nestling in her hair, at the base of the headdress, are clusters of jewels. Jewels are in her ears, around her neck, on her dress, and at her wrists. By her side is a table, with a red velvet cover, on which are two leather-bound books, one open as though she had been reading. Her hands are in her lap and she holds a closed fan. A brownish-pink curtain is draped in the background, showing clouds and a sky of blue and pink at the right. In the upper left-hand corner under a coat of arms is the following inscription: "Doña Matilde Stoughton de Jaudenes-Esposa de Don Josef de Jaudenes y Nebot Comisario Ordenador de Los Reales Exercitos de Su Magestad Catholica y su Ministro Embiado cerca de los Estados Unidos de America. Nació en la Ciudad de Nueva-York en los Estados Unidos el 11 de Enero de 1778." At the lower left-hand

DOÑA JOSEF DE JAUDENES Y NEBOT

corner is: "G. Stuart, R.A., Sept. 8, 1794." As in the previous picture, the inscription, coat of arms and artist's name are not by Stuart.

Purchased by the Metropolitan Museum of Art, New York, in 1907.

REPRODUCED—

In half-tone, in *Bulletin of the Metropolitan Museum of Art*, April, 1907.

In color, in *McClure's Magazine*, New York, June, 1908.

Not listed in Mason.

Listed in Fielding, No. 72.

[Illustrated]

·(436)·

JOHN JAY

1745-1829

A SON of Peter Jay, a West Indian merchant, son of a Huguenot refugee who settled in New York in 1686, and his wife, who was a daughter of Jacobus Van Courtlandt. John Jay was born in New York and was graduated from Columbia (then known as King's College) in 1764. He studied law under Benjamin Kissam, and was admitted to the bar four years later. His first partner was Robert R. Livingston (q.v.). In 1774 he married Sarah Van Brugh Livingston (1757-1802), daughter of William Livingston, afterwards the first governor of New Jersey. In 1782 he was summoned to Paris to cooperate with Benjamin Franklin in negotiations for peace between England and America. In 1794 he went to England at the instance of George Washington to avert war if possible. His discharge of this mission subjected him to a storm of criticism and it has been declared that the temporary loss of popularity in the United States prevented the federalists from making him, instead of John Adams, their candidate for President in 1797. During intervals John Jay was not only Secretary of Foreign Affairs, Governor of New York

JOHN JAY

and Chief-Justice pro tempore, but, as a member of the newly created council of safety, he shared in the exercise of executive power. As to his personal character it has been said: "He lives in our memories a flawless statue whose noble lineaments have everything to gain from the clear light of history."

London, c. 1782. Canvas, 50½ x 39¼ inches. This portrait was found in a garret in London by John Trumbull with the head only partially finished. Trumbull added the figure and details, Peter Augustus Jay sitting for the figure. He is shown seated, three-quarters length and three-quarters right, with his blue eyes directed to the spectator's right, in a gilded chair upholstered in figured red brocade, fastened with small brass-headed nails. His right leg is crossed over his left knee; his hair is powdered and his complexion is ruddy. He wears a brown velvet coat, lined with white satin, a white neckcloth and a frill which protrudes from the high, partially unbuttoned white satin waistcoat with small white buttons; white ruffles at the wrists; black silk knee-breeches, gold knee-buckles, and black silk stockings. His right arm rests on a table covered with a green cloth, the hand resting on the arm of the chair; his left arm, thrown over the arm of the chair, with his hand holding an opened letter. On the table are four leather-bound books, standing upright, two with red labels, and a sheet of paper. The background is plain and warm, with a dark red curtain faintly discernible at the left and right of the center.

The portrait came into the possession of his eldest son, Peter Augustus Jay (1776-1843), who, about 1830, gave the portrait to his eldest son, John Clarkson Jay, M.D., of Rye, Westchester County, New York (1808-1891), at whose death it passed to his son, Doctor John Clarkson Jay, Jr. (1844-1924), of New York City, who left it to his son, John Clarkson Jay of New York City, the present owner.

EXHIBITED at Centennial Exposition, Philadelphia, 1876, by J. C. Jay.

ENGRAVED, in line, in 1834, by Asher Brown Durand, for the "National Portrait Gal-

lery," Volume II, plate 4.
REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 155.

JOHN JAY

1745-1829

New York, 1794. Canvas, 53 x 40 inches. Three-quarters length, seated, turned three-quarters to the right, with his blue eyes directed to the right. His dark brown hair, scanty on top, is tied in a queue bow. He wears a black silk robe, with red sleeves and facing, which are outlined with silver braid; a white neckcloth, lace *jabot*, and lace wrist-cuffs. His left hand rests on a brown leather-bound book, which stands on a table covered with a dull red cloth. A reddish-brown curtain is draped at the left; the background is golden brown with a column at the right.

This is the first portrait of John Jay painted entirely by Stuart, and was received by the family November 15, 1794.

This portrait, which is the finest of the Stuart Jays, was given to his eldest son, Peter Augustus Jay (1776-1843), who bequeathed it to his second son, Peter Augustus Jay, who left it to his son, Peter A. Jay. The portrait has been for many years deposited with the Metropolitan Museum of Art, New York.

EXHIBITED—

At Boston Athenæum, in 1832.

At Centennial Celebration of Washington's Inauguration, New York, 1889 (120).

At Loan Collection of Paintings by Early American Artists, Metropolitan Museum of Art, New York, November, 1895, to May, 1896 (208 L).

ENGRAVED—

In stipple, by W. S. Leney, 5.1 x 4.1 inches. Three states. (Stauffer, 1789.)

In stipple, by W. S. Leney, 3.15 x 3.2 inches. Two states. (Stauffer, 1790.)

In line, bust only, by H. B. Hall, and reproduced in "Famous Families of New York," by Margherita Arlina Hamm, 1901, facing page 188.

ETCHED—

Bust only, by Albert Rosenthal, Philadelphia, in 1887.

Full size, by Max Rosenthal and Albert Rosenthal, Philadelphia, for Hampton L. Carson's "Supreme Court of the United States," 1891, frontispiece.

REPRODUCED—

In photogravure, in Mason's "Life and Works of Gilbert Stuart," 1879, facing page 205.

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 31.

In Chauncey M. Depew's "100 Years of American Commerce," 1895, Vol. I, frontispiece.

Four copies of this portrait were made by Oliver Lay, one of which is in the New York Historical Society and another in the Capitol at Albany, New York. Another copy, made by Henry Peters Gray, hangs in the robing room of the Justices of the Supreme Court in the Capitol, Washington, District of Columbia, the gift of Jay's grandson, the Honorable John Jay of New York. Copies are also owned by the Misses Julia Jay Pierrepont and Anna Jay Pierrepont of Brooklyn, New York; and by Mrs. Matthew Clarkson, Miss Eliza Clarkson Jay, and Edmund Randolph Robinson, all of New York.

[Illustrated]

JOHN JAY

1745-1829

New York, 1794. Canvas, $50\frac{1}{2} \times 41\frac{1}{2}$ inches. Shown three-quarters length and three-quarters to the right, seated in a gilded armchair upholstered in figured red brocade and studded with brass nails. His blue eyes are directed to the right, and his powdered hair is tied with a black queue bow. He wears a black coat, gray waistcoat, black knee-breeches with gold knee-buckles, and black silk stockings; a white neckcloth and a ruffled shirt with ruffles showing at wrists. A watch fob with a red ribbon hangs from a pocket on the right side of his breeches. His right arm is thrown over the back of the chair, the hand holding a quill pen. His left forearm rests on a table covered with a green cloth; two sheets of paper are under his hand. Beyond are seen an inkwell and two books bound in brown morocco with title labels of red and blue. His left leg is crossed over his right knee. The background consists of a greenish gray wall with a fluted column, and blue sky with white clouds at extreme right.

This is the second portrait of John Jay painted entirely by Stuart and was received by the family from Stuart on 5 December, 1794. It is considered, by the family, the best likeness of John Jay of all the Stuarts.

This portrait was given by John Jay to his second son, William Jay (1789-1858) and at his death passed to his son, the Honorable John Jay (1817-1894) of New York, United States Minister to Austria. It was then inherited by his son, Colonel William Jay (1841-1915), who bequeathed it to his daughter, Mrs. Arthur Iselin of Bedford House, Katonah, New York.

EXHIBITED—

At Centennial Celebration of Washington's Inauguration, New York, 1889 (121).

At a Loan Exhibition, American Art Galleries, New York, November, 1903 (224).

ENGRAVED, in stipple, head only, oval in rectangular, 12.5×8.11 inches, by Cornelius Tiebout, London, 1795.

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 156.

In photogravure, in Fiske's "Critical Period of American History," 1898, facing page 26.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

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JOHN JAY

1745-1829

New York, 1794. Canvas, $50\frac{1}{2} \times 41\frac{1}{2}$ inches. A replica of the preceding picture.

This portrait was given by John Jay, when Governor of New York, to Stephen Van Rensselaer, at that time Lieutenant-Governor of New York. It was owned in 1880 and 1890 by Stephen Van Rensselaer's granddaughter Cornelia, wife of Nathaniel Thayer of Boston. At her death it was inherited by her son, Nathaniel Thayer of Boston and Lancaster, Massachusetts, and then by his widow.

EXHIBITED at the Museum of Fine Arts, Boston, in 1919, and it was still there in 1924.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 155.

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JOHN JAY

1745-1829

New York, 1794. Canvas, $50\frac{1}{2} \times 41\frac{1}{2}$ inches. This is another replica of the portrait at Bedford House, Katonah, New York. It was given by John Jay to his eldest son, Peter Augustus Jay (1776-1843), who left it to his daughter, Catherine Helena Jay (1815-1889), wife of Doctor Henry A. Du Bois, who in turn bequeathed it to her son, Professor Augustus Jay Du Bois (1849-1915) of the Sheffield Scientific School, Yale University. He, dying without issue, left it to the eldest son of his youngest brother, Arthur Mason Du Bois, Esq., of New York City, the present owner.

THOMAS JEFFERSON

1743-1826

THOMAS JEFFERSON, third President of the United States, was a son of Colonel Peter and Jane (Randolph) Jefferson of "Shadwell," Albemarle County, Virginia.

Philadelphia, 1799. Canvas, $46\frac{1}{2} \times 38\frac{3}{4}$ inches. Seated, half-way to the left, in an armchair with gilded frame, upholstered in red, in front of a table on which his right hand, partially closed, rests. His left hand lies on his lap. His brown eyes are directed to spectator and he sits erect. His hair is powdered and tied with a black queue bow, and his complexion is ruddy. He wears a black coat, partially open, black waistcoat and black breeches, his lower limbs being concealed beneath the red table cloth; a white neckcloth and ruffled shirt. On the table under his hand lie two sheets of paper and beyond two upright leather-bound volumes. At the right of the canvas, behind the figure, is a brownish-red curtain. In the central background is a greenish-gray column resting on a solid balustrade behind which the curtain is again seen, and still beyond, at the left, blue sky and clouds.

This portrait was painted from life for James Bowdoin (q.v.), son of Governor James Bowdoin of Massachusetts, and is owned by Bowdoin College, Brunswick, Maine. It is the most attractive of all the portraits of Jefferson which Stuart painted.

ENGRAVED—

In stipple, bust only, oval in rectangular, by Robert Field, 1807, 5.14×5 inches.

In stipple, bust only, by J. B. Longacre after Robert Field, 3.13×3.3 inches. Two states.

In stipple, bust only, by J. B. Longacre, 2.2×1.10 inches.

In stipple, by J. B. Longacre, 4.2×3.5 inches.

In stipple, by J. B. Longacre, 4.13×2.12 inches.

In stipple and line, bust only, by O. Pelton, 3.2×2.8 inches.

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 23.

In photogravure, in "The Writings and Speeches of Daniel Webster," 1903, Vol. I, facing page 300.

In half-tone, in "Masters in Art—Stuart," 1906, plate 9.

[*Illustrated*]

THOMAS JEFFERSON

1743-1826

1800 or 1804. Oval on rectangular canvas, $18\frac{1}{2} \times 18\frac{1}{2}$ inches. This is a medallion portrait, showing the left side of the face. Mrs. Jefferson considered it the better of the two original portraits of her husband by Stuart. It has never been out of the family, and it is still in the original frame as it hung at Monticello.

This medallion was given by President Jefferson to his granddaughter, Mrs. Joseph Coolidge of Boston, from whom it passed to her son, the Honorable Thomas Jefferson Coolidge (1831-1920) of Boston, and he gave it, about 1917, to his daughter, Sarah Lawrence, wife of Thomas Newbold, Esq., of Boston. At her death in 1923 the portrait passed into the possession of her husband, the present owner.

ENGRAVED—

In mezzotint, by J. C. Buttre, 4.5 inches in diameter.

In stipple, by David Edwin, 1809, 2.12×1.14 inches, after an enamel by William Birch, now in the possession of Mrs. S. Weir Mitchell, Philadelphia.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 23.

Among the many copies that have been made of this portrait is one by Asher Brown Durand; one owned by Mrs. John W. Burke; another is in the Redwood Library, Newport. The Corcoran Gallery, Washington, District of Columbia, has a copy made by Doctor William Thornton (q.v.), and another copy by Doctor Thornton is owned by Doctor Frederick B. McGuire of Washington.

[*Illustrated*]

THOMAS JEFFERSON

1743-1826

Washington and Boston, c. 1805-09. Panel, 27×22 inches. Bust, turned half-way to the left. Black coat; white neckcloth and shirt ruffle. His hair is curly and parted in the middle.

The "Edgehill" portrait. Said to have been painted from life. It was executed for Colonel Thomas Jefferson Randolph, a grandson of Jefferson, and was inher-

ited by his daughters, Mrs. William B. Harrison, Miss Sarah N. Randolph and Miss C. R. Randolph of "Edgehill," Keswick Post Office, Albemarle County, Virginia. About 1902 it was inherited by a niece of the Misses Randolph, Mrs. Edward Jacquelin Ambler Smith of Fredericksburg, Virginia, and sold by her to the Honorable Francis Burton Harrison, Esq., of Teaninich House, Alness, Rosshire, Scotland, a great-great-nephew of the subject.

ENGRAVED—

In mezzotint, by T. B. Welch, 5.3 x 4.5 inches.

In mezzotint, by Stephen H. Gimber, 3.9 x 2.13 inches.

In stipple, by J. B. Forrest, 4.6 x 3.8 inches.

In stipple, by A. Willard, 1823, 3.13 x 3.2 inches.

In line and stipple, vignette, by H. B. Hall.

In line and stipple, vignette, by H. B. Hall, Junior.

In line, vignette, reversed, by V. Balch, 3.4 x 2.8 inches.

In line, oval, with ornamental border, re-

versed, anonymous, for Martin, Johnson & Co., New York, 1856, 5.14 x 4.14 inches.

LITHOGRAPHED—

Vignette, by Endicott & Swett, Baltimore, 1831.

Vignette, by Childs & Inman, Philadelphia.

Vignette, reversed, by H. Garnier, for "Galerie Universelle."

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 21.

A copy, by Papoon, is owned by Doctor C. Mason Smith of Fredericksburg, Virginia.

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THOMAS JEFFERSON

1743-1826

Boston, c. 1810. Canvas, 30 x 25 inches. Bust portrait, turned half-way to the left, and very similar to the other two bust portraits as well as to the head in the three-quarter length picture at Bowdoin College.

It was painted for President James Madison, whose widow sold it to Edward Coles (1786-1868), who had been Madison's private secretary from 1809 to 1815 and who in 1822 became Governor of Illinois. At his death it descended to his son, Edward Coles (1837-1906) of Philadelphia, who left it to his daughter, Miss Mary R. Coles of Philadelphia.

EXHIBITED at the "Loan Collection of Historical Portraits," Pennsylvania Academy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

ENGRAVED, on wood, by T. Johnson, for the

"Century Gallery of 100 Portraits," 1887, plate 25.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 25.

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THOMAS JEFFERSON

1743-1826

Panel, $25\frac{5}{8} \times 21\frac{1}{8}$ inches. Half-way to the left, with eyes to spectator. He wears a black coat, white neckcloth and *jabot*. His gray curly hair is parted in the middle. Plain background of warm browns.

This portrait is owned by Thomas Jefferson Coolidge, Esq., of Boston. It is one of a set of the first five Presidents painted by Stuart for Colonel George Gibbs (q.v.). Its history is the same as that of the "Gibbs-Coolidge" portrait of Washington, forming a part of this set.

EXHIBITED at a banquet in City Hall, New York, 1839, on the occasion of the semi-centennial celebration of Washington's Inauguration.

ENGRAVED—

In mezzotint and line, oval, by J. C. Buttre,

4.13 x 3.11 inches.

In stipple and line, by H. W. Smith, New York, 1875.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 150.

[*Illustrated*]

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THOMAS JEFFERSON

1743-1826

This portrait, a replica (according to Bowen a replica of the one now in Bowdoin College), was one of a set of the first five Presidents which was painted by Stuart for John Doggett, a well-known picture dealer of Boston. (For details see history of portrait of John Adams belonging to this set.) The portraits were kept in the Congressional Library until 1851, when the portraits of Washington, Adams and Jefferson were destroyed by fire. Those of Madison and Monroe were saved.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 29.

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THOMAS JEFFERSON

1743-1826

A replica. Now in the Executive Mansion at Washington. It was painted for Lewis Saunders, or, at any rate, he was the original owner. He sold it to Major William S. Dallam of Lexington, Kentucky, and at his death it was inherited by his daughter who, in 1874, sold the picture to Congress for \$1,000.

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DOCTOR WILLIAM SAMUEL JOHNSON

1727-1819

WILLIAM SAMUEL JOHNSON'S father was Doctor Samuel Johnson of Stratford, Connecticut, and his mother a daughter of Colonel Richard Floyd of Brookhaven, Long Island. He studied divinity at Yale and was graduated in 1744, at the age of seventeen. Deciding to become a lawyer, he entered Harvard College in 1747 and received the degree of M.A. He soon attained a high standing in his profession and in 1761 was elected to represent the town of Stratford in the lower house of the general assembly, was reëlected in 1765 for two sessions, and took his seat in the upper house. He was also appointed a delegate from Connecticut to the Stamp-Act Congress in 1765; special envoy to the court of Great Britain, 1766-1771; judge of the Superior Court of Connecticut, 1772-1774; one of the three counsellors for Connecticut in the celebrated trial known as the Susquehanna case, 1784-1787; delegate to the Continental Congress; senator from Connecticut. In 1789 he was appointed president of Columbia College,

DOCTOR WILLIAM SAMUEL JOHNSON

and thus became the first head of the institution under the new charter, as his father had been of King's College under the royal charter. Owing to illness he resigned his office in 1800 and returned to his home in Stratford, where he passed the remainder of his life. He married, first, in 1749, Ann Beach (d. 1796) of Stratford, and second, in 1800, Mrs. Mary Beach, of Kent, Connecticut, the widow of a kinsman of his first wife. Doctor Johnson was consulted by eminent men not only upon legal and political affairs, but also upon literary, philosophical and ecclesiastical matters. He was probably in his day unexcelled as an orator, was a man of commanding and attractive personal appearance, and superior mental attainments. He was awarded the degree of D.C.L. from Oxford in 1776, and that of LL.D. from Yale in 1778, being the first graduate of the last-named college to receive the honorary degree in law, as his father was the first to receive the honorary degree in divinity.

New York, 1793. Canvas, $35\frac{1}{2} \times 27\frac{1}{2}$ inches. His portrait, showing him in his Oxford robes, is a superb painting, and is said to be the first portrait painted by Stuart upon his arrival in New York; there is a tradition in the family that Stuart took a great deal of pains with the picture, as a specimen of his skill after years of study in England. Doctor Johnson is shown half-length, seated, turned half-way to the right. His grayish-white wavy hair is worn long and his keen brown eyes are directed at the spectator. He wears a white stock and *jabot*, and over his high-collared black coat the Oxford robe of scarlet and bisque. On a table before him, covered with a green cloth, is a large leather-bound volume, the leaves of which he is turning. White ruffles show at the wrists. The chair, of which only a fraction is visible behind his right shoulder, is upholstered in reddish-brown brocade and studded with brass-headed nails. The plain background is in shades of reddish-brown, lighter around the head.

The portrait was painted for his son, Robert Charles Johnson, from whom it passed to his son, Charles F. Johnson. As the latter was a minor at the death of his father, the portrait was left in the family mansion at Stratford, Connecticut, until the death of Judge Samuel William Johnson, an older brother of Robert Charles

DOCTOR WILLIAM SAMUEL JOHNSON

Johnson. It then went to the rightful heir, who at that time lived at Owego, New York. In 1876 Charles F. Johnson went to live with his daughter, Mrs. William Bellamy of Boston, and the portrait hung in her house until 1890, when the son of Charles F. Johnson, Professor Charles Frederick Johnson, who had inherited it, took it to his house in Hartford, Connecticut. In July, 1925, Professor Johnson sold the portrait to the Milch Galleries of New York, from whom it was purchased by Mrs. Jonathan Bulkley of New York City.

EXHIBITED at Museum of Fine Arts, Boston, 1880.

ENGRAVED—

In line and stipple, by A. H. Ritchie, as frontispiece to "Life and Times of William Samuel Johnson," by Doctor E. Edwards Beardsley, 1876. (Revised and enlarged edition, 1886.)

On wood (bust only), for *Harper's Weekly*, 1887, Vol. 31, page 286.

ETCHED (bust only) by Albert Rosenthal for "Federal Convention." (A reproduction of this etching is in John Fiske's "Critical Period of American History," 1898, page 247.)

REPRODUCED—

From a stipple engraving (oval, bust only), in *Magazine of American History*, April, 1885, Vol. 13, page 336.

(Full size), in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 78.

Stuart is said to have painted a replica of this portrait in 1794 for Doctor Samuel Nicol, a nephew of Doctor Johnson. It was inherited by Doctor Nicol's daughter, Mrs. George R. Evertson, who, many years ago, presented it to Trinity College, Hartford, Connecticut. An examination of this picture revealed that it has been relined and that the stretcher measures 35 x 27 inches. In quality it cannot compare with the portrait described above: the modeling of the features is uncertain

and flat, the eyes are dull, the hair does not show Stuart's brushwork and the *jabot* is crudely done. Should it really be a replica by Stuart, then it has been seriously tampered with by an incompetent hand.

Of the copies known to have been painted after the original Stuart, one was made by a Mr. Graham, and Dunlap in his "History of the Rise and Progress of the Arts of Design in the United States" relates that after the original had been retained for a long time, "a copy was at length returned which deceived the owner, and the swindler kept the original." This latter statement is proved incorrect by letters exchanged in August, 1798, between David Longworth, a publisher of New York, and Doctor Johnson himself. These letters are printed in "Life and Times of William Samuel Johnson," by Doctor E. E. Beardsley, 1876, pages 156-158, and it appears that Mr. Longworth was instrumental in recovering the original Stuart and returning it to Doctor Johnson. The copy by Graham was owned in later years by a great-great-granddaughter of Doctor Johnson, Mrs. Susan E. Johnson, of Stratford, Connecticut. A second copy, by Fitch, is at Yale University, New Haven, Connecticut, and a third, by Samuel L. Waldo, is at Columbia College, New York City. The latter is reproduced in half-tone (bust only) in *New England Magazine*, 1890, Vol. 2, page 365.

Courtesy, Milch Galleries, New York City.

[Illustrated]

JUDGE STEPHEN JONES

1738-1826

JUDGE JONES was a son of Stephen and Lydia (Jones) Jones of Portland, Maine. His father dying when Stephen was nine years old, he led the life of a wanderer for several years, working as a carpenter, clerk in his uncle's store, farmer, etc. In 1772 he married at Deerfield, Massachusetts, Miss Barnard, having settled in 1766 in Machias, Maine, which was his home until the death of his wife in 1820, when he moved to Boston and lived with his daughter, Mrs. John Richards (q.v.) until his death. In 1790 he was appointed a Judge of Probate, Chief Justice of the Court of Common Pleas, and Clerk of the Sessions.

Boston, c. 1820. Panel, 29¼ x 20¼ inches.

"In the collection of upward of one hundred portraits painted by Gilbert Stuart exhibited in the Museum of Fine Arts, Boston, in 1880, there was one that shone forth as a star of the first magnitude among the lesser lights and reduced their wonted brilliancy. It was a head of an old man, with very white hair and remarkably heavy white eyebrows and a fat face of vermilion redness. It was a portrait quite as commanding as a head as it was as a picture, and showed that when the master's hand willed, it had lost none of its cunning, for the portrait of Judge Stephen Jones is one of Stuart's later works. Jouett, the Kentucky painter, tells us that this canvas was one of Stuart's favorite heads, and adds: 'Upon the whole the most remarkable face and painting that I have ever seen.' That Stuart was particularly interested in the portrait is shown by the circumstances attending the painting of it. Stuart was painting the portrait of Judge Jones's daughter when the judge entered the room where the painter was at work. Struck with the noble and venerable presence, Stuart asked who he was, and insisted upon painting his portrait; but the old judge refused, and it was only after Stuart's repeated and earnest solicitations that the request was granted. The result is this living portrait, which for brilliant coloring, bold handling, firm modeling, natural pose, and strong individuality, must forever stand unsurpassed. It is, too, a noticeable example of Stuart's ability to produce desired results and effects by an unusual method of work.

JUDGE STEPHEN JONES

In this picture there is a much heavier use of pigments than we remember ever to have seen in any other of Stuart's works. The ruddy richness of the complexion; the fullness of the cheek; the transparency of the thin white hair; the firmness of the lips, compressed by the loss of their natural support, the teeth; the bushy, overhanging eyebrows; the keen, eager expression of the eyes, all apparently so simple that the great wonderment is that Stuart should stand so wholly alone in his unrivaled art. The massive head is enough, and yet the setting of that head cannot be missed. A black coat, with a dark sable fur collar, and a white neckerchief — that is all, but it is all-sufficient." (Charles Henry Hart in *Century Magazine*, November, 1904.)

The portrait was inherited by his daughter, Mrs. John Richards (1783-1870) of Gardiner, Maine, and then by her son, Francis Gardiner Richards (1833-1884), at whose death it passed to his widow, who, in 1901, took it to England. At her death, in 1909, it became the property of the present owner, her son, Francis Ashburner Richards, Esq., of Eversley, Hants, England.

EXHIBITED at Museum of Fine Arts, Boston, in 1880.

ENGRAVED—

On wood, by W. J. Linton, 1880.

On wood, by Henry Wolf, for the *Century Magazine*, November, 1904.

[*Illustrated*]

•(45°)•

MRS. JONES

Mason lists this name, without giving particulars.

MATTHEW HARRIS JOUETT

1787-1827

THE second son of Captain John and Sallie (Robards) Jouett of Mercer County, Kentucky. Educated at Transylvania University in Lexington, Kentucky, he became a lawyer in that city, but in his leisure hours took up painting and became the foremost portraitist of his state. In 1812 he married Margaret Allen of Fayette County, Kentucky, and they had nine children. Although he died at the age of forty, about three hundred portraits from his brush are known.

Jouett was a pupil of Gilbert Stuart in 1817, and in General Samuel Woodson Price's "The Old Masters of the Bluegrass," Louisville, 1902, we read on page 23: "His (Jouett's) preceptor made a study of his pupil for a portrait, and when his picture was done presented it to him. As he could not carry it on his horse without injury, he left it with a business firm in Boston to be sent to him at the earliest opportunity, and when transportation was established the picture could not be found, although diligent search had been made."

OLIVER DE LANCEY KANE

Born 1767

OLIVER De LANCEY KANE, third son of John and Sybil (Kent) Kane, was born at Fredericksburg, New York. He resided in Albany and New York City, and married Anna Eliza Clark (q.v.) of Providence, Rhode Island.

Philadelphia, c. 1802. Panel, 28 x 22 1/2 inches. Bust, half-way to the left, with his blue eyes directed to the spectator. His complexion is ruddy and his dark brown hair and short sidewhiskers are curly. He wears a black coat and white waist-

OLIVER DE LANCEY KANE

coat, a white standing collar, neckcloth, bow tie, and finely pleated ruffled shirt. Two-thirds of the background are dark red, and the last third, at the right, is greenish-brown.

This portrait, as well as that of Mrs. Oliver De Lancey Kane, came down through inheritance to the present owners, the Misses Louise Langdon Kane and Sybil Kent Kane of New York City.

ENGRAVED—

By C. B. Hall for "Historic Families of America," by W. W. Spooner, 1907, Vol.

I, facing page 198.

Not listed in Mason.

Courtesy, Frick Art Reference Library, New York City.

This portrait had not come to the attention of Lawrence Park:

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

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MRS. OLIVER DE LANCEY KANE

ANNA ELIZA CLARK, daughter of John Innes and Lydia (Bowen) Clark of Providence, Rhode Island. She married Oliver DeLancey Kane (q.v.) of Albany and New York City.

Philadelphia, c. 1802. Panel, 28 x 22 1/2 inches. Bust portrait, turned half-way to the right. The head alone is finished. The light brown hair lies very softly in curls on her forehead and the light hazel eyes are directed towards the spectator. A white lacy dress with a standing and ruffled white collar is very sketchily treated, while a red scarf is indicated. The background is of a grayish-brown tone with the suggestion of a drapery.

This portrait, as well as the preceding one, came down through inheritance to the present owners, the Misses Louise Langdon Kane and Sybil Kent Kane of New York City.

Not listed in Mason.

Courtesy, Frick Art Reference Library, New York City.

This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

JOHN PHILIP KEMBLE

1757-1823

TRAGIC ACTOR; son of Roger and Sarah (Ward) Kemble; and brother of Charles Kemble and Mrs. Sarah Siddons (q.v.). He was educated at the English Catholic College at Douai, where Talma was his fellow-student. After appearing with much success in an English itinerant company, he founded his fame as a great tragedian by his appearance at Drury Lane as "Hamlet" in 1783. He became manager of Drury Lane; made a Continental tour to study the French and Spanish theatres; was manager of Covent Garden from 1802 to 1808; wrote the tragedy "Belisarius" and the opera "Lodoiska" and adapted many old dramas to the modern stage. Retired in 1817, went to the Continent for his health and died in Lausanne.

London, c. 1785. Canvas, 29½ x 24½ inches. Standing, showing to hips, three-quarters to the right, with arms crossed in front. He wears a dark, high-collared coat, a white neckcloth and a frilled shirt showing ruffles also at the wrists. His wig is powdered and tied with a queue bow. The background is dark.

This portrait was owned in 1797 by Francis Twiss, who married Kemble's sister Fanny. In 1808, at a sale of anonymous properties at Christie's, London (lot 54), it was described as "Stuart—Portrait of John Kemble, Esq.; an admirable likeness and finely painted." It was bought for 19½ guineas. In 1858 it was presented by John Thaddeus Delane to the National Portrait Gallery, London (No. 49).

ENGRAVED—

In stipple, reversed, and in octagon shape, 3½ x 3 inches, by Ridley, for *The Monthly Mirror*, 1797.

In mezzotint, 6¾ x 5¾ inches, by E. Pinckerton.

In stipple, reversed, 3⅛ x 2¾ inches, anonymously, in Smeeton's "The Unique," 1824.

REPRODUCED, in half-tone, in "Historical Portraits," by Henry B. Wheatley, 1898.

[Illustrated]

·(455)·

JOHN PHILIP KEMBLE

1757-1823

IN the character of "Richard III."

London, c. 1785. Canvas, 29 x 24 inches. A bust portrait, showing him turned to the right and wearing a red cloak with star.

This portrait was owned in 1868 by Sir Henry Halford, Bart.

EXHIBITED at the Third Exhibition of National Portraits, South Kensington Museum, London, 1868, No. 82.

ENGRAVED—

In line, oval in rectangular, showing him whole length, standing, by Thornthwaite, for Bell's "British Theatre," 1786; $3\frac{1}{2}$ x $2\frac{5}{8}$ inches.

In mezzotint, rectangular, reversed, by George Keating, and published by J. & J. Boydell; $10\frac{1}{4}$ x $7\frac{3}{4}$ inches. Two states. (The engraving says: "From a portrait in

possession of John Sybus.") (J. Chaloner Smith, 5.)

In stipple, oval, by H. H. Houston, and published by Freeman & Co., Philadelphia, 1796; 4.2 x 3.7 inches. (Stauffer, 1460.)

In stipple, rectangular, by H. Meyer, for "The Cabinet," and published by Matthews & Leigh, 1808; $5\frac{1}{2}$ x $3\frac{2}{16}$ inches.

Not listed in Mason.

Listed in Strickland.

A copy, 21 x 16 inches, was painted in 1867 by Thomas Sully, and was owned in 1921 by A. T. Bay, Esq., of New York.

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JOHN PHILIP KEMBLE

1757-1823

IN the character of "Orestes."

"On the 19th of January, 1779, he acted on the New York stage the character of Orestes, a part to which he was long attached; the scene where his imagination suggests to him the persecution of the Furies was at all times one of his greatest efforts. The artist called American Stuart subsequently painted him in this character; it is a head and conveys the madness with perfect identity of expression. It affords a fine opportunity of ascertaining the change which time brought upon his features and is still (1825) I believe in the possession of his friend the Reverend C. Este." (Boaden's Life of Kemble, page 13.)

Not listed in Mason.

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MRS. JOHN PHILIP KEMBLE

According to Mason, Mrs. Kemble sat to Stuart several times and in various characters.

•(458)•

MICHAEL KEPPELE

1771-1821

MICHAEL KEPPELE was for many years president of the German Society in Philadelphia, and in 1811 he was elected mayor of that city for one term. He was a handsome man and there is a family tradition that Stuart used his fine and upstanding figure as a model for his whole-length portrait of Washington. He married Catherine Caldwell (q.v.).

Philadelphia, c. 1800. Canvas, c. 29 x 24 inches. He has grayish-blue eyes, fair complexion and powdered hair.

His portrait was inherited by his daughter, Mrs. Catherine Keppele Biddle, who left it to her daughter, Mrs. William Tatham, and she in turn bequeathed it to her niece, Mrs. Bayard Kane of Fern Hill Farm, West Chester, Pennsylvania, the present owner.

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MRS. MICHAEL KEPPELE

1774-1862

CATHERINE CALDWELL, who married Michael Keppele (q.v.) and survived him for nearly half a century.

MRS. MICHAEL KEPPELE

Philadelphia, c. 1800. Canvas (s), 28 x 23 inches. She is shown at half-length, seated, and turned half-way to the left, with her large brown eyes directed toward the spectator. Her brown hair is parted in the middle and worn in ringlets over her ears. She wears a simple low-necked dress and over her head is draped a grayish-drab shawl which completely covers her shoulders and left arm and which is held at her right shoulder by her right hand. The outlines of a chair are barely visible behind her right shoulder. The background is plain and very dark.

Mr. Cadwalader Biddle, a grandson of Mrs. Keppele, in a letter to the late Charles Henry Hart, wrote: "A friend of my grandmother borrowed her portrait in order that a young artist might be benefited by its study. It was removed for that purpose to his studio. Shortly afterwards the family were asked if they knew that the artist had removed a great part of the picture and, upon going, found that he had painted out all but the face and hands. When Sully was asked to replace the portion removed, he at first refused . . . but upon reflection, and seeing that the portrait was ruined as it stood, relented, and agreed to do so."

Her portrait was inherited by her daughter, Mrs. Anne Keppele Williams, who left it to her son, and he in turn bequeathed it to his daughter, Mrs. John K. Mitchell of Philadelphia, Pennsylvania, the present owner, who is a sister of Mrs. Bayard Kane, owner of the portrait of "Michael Keppele."

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RUFUS KING

1755-1827

THE eldest son of Richard King, a merchant of Scarborough, Maine, and his first wife, Isabella Bragdon. He graduated from Harvard University in 1777 and after that studied law with Theophilus Parsons (q.v.). In 1778 he became aide to General Sullivan on his expedition to Rhode Island. In 1783 he was sent to the general court of Massachusetts, and in 1785 and 1786 was a delegate to the old congress,

then sitting at Trenton, New Jersey. He was a member of Congress in 1787; United States senator, 1789-1796; minister to England, 1796-1804; United States senator, 1813-1825; minister to England, 1825-1826. In 1786 he married Mary Alsop (1769-1819), only daughter of John Alsop, a merchant and a member of the Continental Congress from New York. They lived in Jamaica, Long Island, New York.

Boston, 1820. Panel, 30 x 24 $\frac{3}{4}$ inches. Shown at half-length, turned half-way to the left, with his dark brown eyes directed toward the spectator. He is seated in a carved armchair, upholstered in red. In front of him is a table, covered with a red cloth on which lie some papers, one of which he is holding in his left hand. His right hand does not show. He is bald on top of his head and his curly brown hair is brushed toward his temples from the back. He wears a black coat, white neckcloth and ruffled shirt. The background is a mixture of buff and green.

This portrait was delivered by Stuart in March, 1820, to Rufus King's close personal friend, Christopher Gore, who sent it to Mr. King. The latter sent it to his son, James Gore King (1791-1853), then living as a banker in Liverpool, England. After his return to the United States he lived at Highwood, Weehawken, New Jersey, and at his death the portrait was inherited by his son, Archibald Gracie King (1821-1897) of New York, who left it to his widow, Elizabeth Duer King (1821-1900), who in turn bequeathed it to her son, Frederick Gore King, Esq., of New York City, the present owner.

ENGRAVED, ON WOOD, for *Harper's New Monthly Magazine*, May, 1884, Vol. 68, page 942.

[*Illustrated*]

•(461)•

RUFUS KING

1755-1827

Boston, 1820. Panel. A replica of the preceding picture. Mr. Rufus King left it by will to his grandson, Rufus King (1817-1891), who sold it in 1881 to John Alsop King of Great Neck, Long Island (1816-1900). The daughters of John

Alsop King presented it to their brother-in-law, Gherardi Davis, Esq., of New York City, the present owner.

EXHIBITED at the Centennial Celebration of Washington's Inauguration, New York, 1889, No. 132.

ENGRAVED, in line, by Thomas Kelly, for Longacre & Herring's "National Portrait Gallery of Distinguished Americans," 1836, Vol. I, plate 25; 4.7 x 3.7 inches. (Stauffer, 1610.)

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 121.

In artotype (partly cut off at the left), in "The Life and Correspondence of Rufus King," edited by his grandson, Charles R. King, M.D., 1894-1900, Vol. IV, frontispiece.

Not listed in Mason.

•(462)•

RUFUS KING

1755-1827

Boston, c. 1820. Canvas, 36 x 29 $\frac{3}{4}$ inches. Another, somewhat larger, replica.

In the possession of Frederick Lennig, Esq., of Andalusia, Bucks County, Pennsylvania, who inherited it from his grandfather, Doctor Charles R. King, who was a grandson of Rufus King.

Not listed in Mason.

This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON

JOHN HILL MORGAN

WILLIAM SAWITZKY

[*Illustrated*]

•(463)•

WILLIAM KING

1768-1852

WILLIAM KING was the seventh child and third son of Richard King of Scarborough, Maine, by his second wife Mary, daughter of Samuel Black of York. He was a brother of Cyrus King and a half-

WILLIAM KING

brother of Rufus King (q.v.). His early life was spent in the lumber-mills of Saco and Topsham, Maine. In 1800 he removed to Bath, Maine, where he resided until the end of his life. He became a wealthy merchant and one of the largest ship owners in the United States. Since 1795 he was active in politics, holding various offices, and when Maine was made a separate state, March 15, 1820, William King was appointed Governor and remained in office during 1820 and 1821. In 1802 he married Ann Frazier (q.v.) of Scarborough, and one son was born to them. William King is Maine's representative among the national statuary in Washington, District of Columbia.

Boston, c. 1806. Canvas, c. 30 x 25 inches. He is shown half-length, three-quarters to the right, with his brown eyes surmounted by thick, bushy eyebrows, directed to the spectator. His hair and short sidewhiskers are brown and curly; his complexion fresh. He wears a black coat, white neckcloth tied in a bow, and a ruffled shirt. The background is of plain grayish tones.

This portrait, and the portrait of Mrs. William King, have been continuously in the family. They were purchased recently from William King of Brunswick, Maine, a grandson of Governor King, by the present owner, W. K. Richardson, Esq., of Boston, a great-grandnephew of Governor King.

REPRODUCED in "Maine History of Genealogical Records," 1884, Vol. I, page 1.

Not listed in Mason.
Listed in Fielding, No. 75.

[Illustrated]

•(464)•

MRS. WILLIAM KING

ANN, daughter of Major Frazier of Scarborough, Maine. In 1802 she married William King (q.v.), first Governor of Maine.

Boston, c. 1806. Canvas, c. 30 x 25 inches. Half-length, turned three-quarters to the left, with her blue eyes directed to the spectator. Her complexion is exquisitely

MRS. WILLIAM KING

fair. Her hair is dressed high with curls on her forehead and in front of her ears. She wears a black silk dress cut low and edged with a narrow white ruching. The neck is filled in with white tulle, painted with such transparency that the delicate flesh tints shimmer through it. The background is of plain gray tones.

The present owner of this portrait is W. K. Richardson, Esq., of Boston. Its history is the same as that of the portrait of Governor William King by Stuart.

Not listed in Mason.

Listed in Fielding, No. 76.

[*Illustrated*]

•(465)•

REVEREND JOHN THORNTON KIRKLAND

1770-1840

JOHN THORNTON KIRKLAND was a son of Samuel and Jerusha (Bingham) Kirkland of Herkimer, New York. He was graduated from Harvard College in 1789, and was President of Harvard College from 1810 to 1828. In 1827 he married Elizabeth Cabot (1785-1852), daughter of the Honorable George and Elizabeth (Higginson) Cabot of Salem and Boston.

Boston, 1816. Panel, 32 x 25 inches. Half-length, seated in an armchair upholstered in red, turned three-quarters to the left, with his hazel eyes directed to the spectator. His reddish hair is rather sparse on the top of his head. He wears his presidential robes, consisting of a clergyman's gown and bands. With his left hand he holds a Bible, bound in black, to his side. The ornamental background consists of a parapet with two columns, a crimson curtain looped back with gold cord and tassels waving in the breeze and a cloud-flecked sky in the distance.

Doctor Kirkland bequeathed his portrait to his widow with the further desire that at her death it should go to his nephew, the Reverend Doctor Samuel Kirkland Lothrop. At the death of Mrs. Kirkland, twelve years after her husband's death,

REVEREND JOHN THORNTON KIRKLAND

the portrait thereupon passed to the Reverend Doctor Lothrop. He bequeathed it to his son, Thornton Kirkland Lothrop, who left it to his widow, the present owner, Mrs. Anne M. Lothrop of Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 108.

ENGRAVED, on wood, by Kilburn for "Winsor's Memorial History of Boston," 1881, Vol. 4, page 297.

LITHOGRAPHED, vignette, for *New Eng-*

land Magazine, 1891, Vol. 5, page 282, by "Pendleton's Lithogy Boston." "Rev. John T. Kirkland, D.D., LL.D. Late President of Harvard University."

▲ copy of this portrait is in Memorial Hall, Cambridge, Massachusetts.

[*Illustrated*]

•(466)•

SIR WILLIAM KIRKPATRICK

Canvas, 29 x 24 inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. His complexion is florid, and his short hair powdered. He wears a white neckcloth and ruffled shirt, and a dark blue high-collared coat with large brass buttons. The plain background is of brown, becoming lighter in tone around the head.

The portrait was willed, over fifty years ago, by Major Jonathan Kearsley to his grandson, Jonathan Kearsley Webster, and at his death it became the property of his widow, who lives at Grosse Ile, Michigan.

EXHIBITED at the Detroit Institute of Art, Not listed in Mason.
Detroit, Michigan, 1922.

[*Illustrated*]

•(467)•

CHARLES KNAPP

1785-1859

SON of Josiah Knapp of Boston. He was a sea captain, but much interested in art and a warm personal friend of Gilbert Stuart and Washington Allston (q.v.).

CHARLES KNAPP

Boston. Panel, 27 x 21 $\frac{3}{8}$ inches. Bust portrait, turned half-way to the left. He has light blue eyes, golden-brown, waving, curly hair and short sidewhiskers, and he wears a very dark blue coat with brass buttons, and a white neckcloth tied in a bow tie. The edge of his buff waistcoat shows at the neck. The plain background is of an even medium gray.

His portrait was bequeathed in 1889 by his niece, Mrs. Ellen Marett Gifford, of New Haven, Connecticut, to the Yale School of Fine Arts, Yale University.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 82.

[*Illustrated*]

·(468)·

GENERAL HENRY KNOX

1750-1806

GENERAL KNOX was the seventh son of William and Mary (Campbell) Knox, and in 1774 he married Miss Flucker of Boston. He became a distinguished soldier and a constant companion of George Washington throughout the war, and his personal friend and counsellor. In 1785 he was elected Secretary of War by Congress, and upon the formation of the United States Government he was continued in office. He was one of the founders of the Society of the Cincinnati in 1783.

Boston, c. 1810. Panel, 46 $\frac{3}{8}$ x 38 $\frac{1}{2}$ inches. He is shown a little over half-length, standing, turned half to the right, with his blue eyes directed to the spectator. His hair is white and complexion very ruddy. He wears a general's uniform: the coat dark blue lined with buff, with buff lapels, collar and cuffs, and gold buttons and epaulettes; a buff-colored waistcoat and buff breeches. His right hand, placed on his hip, holds back the coat, while his left hand rests on a cannon. The background is of brown tones, with grayish-brown clouds on the right. In

"Life and Correspondence of Henry Knox," by Francis S. Drake, printed in the Maine Historical Society Collections, new series, January, 1890, the following is recorded: "While on a gunning excursion among the islands of Boston Harbor (24th July, 1773) he (Knox) lost by the bursting of his fowling-piece the two smaller fingers of his left hand—a defect he was accustomed to cover up by the folds of a handkerchief, and which in Stuart's half-length portrait in Faneuil Hall is skilfully concealed by resting the hand on a cannon."

This portrait was presented to the City of Boston and hung for some time in Faneuil Hall, but since the 29th of November, 1876, it has been lent to the Museum of Fine Arts, Boston.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 70.

ENGRAVED—

(Vignette head) in stipple, by David Edwin, in "The Portfolio," 1812, page 101.

In stipple, by E. Prud'homme, 1834, in "National Portrait Gallery," 1835, Vol. 2. 4.7 x 3.10 inches. Two states (Stauffer, 2585).

On wood, by Tinkey, in *Harper's Magazine*, 1879, Vol. 59, page 823.

REPRODUCED—

In photogravure, in Mason's "Life and Works of Gilbert Stuart," 1879, facing page 211.

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 28.

In half-tone, in Samuel Isham's "History of American Painting," 1910, page 87.

In half-tone, in M. C. Crawford's "Social Life in Old New England," 1914, facing page 327.

Copy (bust), probably by Jane Stuart, originally owned by Benjamin Bussey (1757-1842) of Boston, is owned by Mrs. John Pleasant Hollingsworth of Philadelphia. A copy, by Albert Gallatin Hoyt, is at Bowdoin College, Brunswick, Maine. There are also copies in the State House, Augusta, Maine, and in Faneuil Hall, Boston.

[Illustrated]

•(469)•

GENERAL HENRY KNOX

1750-1806

It is claimed that this unfinished miniature, the whereabouts of which is unknown to the author, was painted by Gilbert Stuart as an object lesson for Miss Sarah Goodridge (1788-1853), who painted a miniature portrait of Stuart.

[Illustrated]

•(470)•

JOHN LANGDON

1741-1819

A SUCCESSFUL merchant of Portsmouth, New Hampshire. He gave all his money, pledged his plate and subscribed proceeds from sale of seventy hogsheads of tobacco to equip the brigade with which General John Stark subsequently defeated the Hessians at Bennington, at which battle he, Langdon, was present. Delegate to Continental Congress in 1775-76; Speaker of New Hampshire Assembly, Governor of New Hampshire in 1788; United States Senator from 1789 to 1801; Governor of New Hampshire (with exception of two years) from 1805 to 1812.

The portrait is in possession of Mrs. Woodbury Langdon of Portsmouth, New Hampshire.

Not listed in Mason.

•(471)•

JOHN LARDNER

1752-1825

JOHN LARDNER was the son of Lynford Lardner, who was the younger brother of Hannah Penn. He joined the First City Troop, October, 1775, and took part in the battles of Trenton, Princeton, Brandywine and Germantown. He was Cornet 1779-1783, and 1794-1796, and was a member of the Pennsylvania Legislature in 1791.

Philadelphia, 1803. Panel, 29 x 24 inches. He is shown bust, turned half-way to the right, with his eyes directed to the spectator. He wears a high-collared

JOHN LARDNER

dark coat, a white neckcloth and white tie. His sparse hair is white. The background is plain.

This portrait was owned in 1879 by J. L. Lardner of Philadelphia; in 1887 it was owned by Miss E. L. Reakirt; it is now in the possession of Mrs. Edwin L. Reakirt (née Margaret Lardner) of Philadelphia.

EXHIBITED at the "Loan Exhibition of Historical Portraits" held at the Pennsylvania Academy of the Fine Arts, December

1, 1887, to January 15, 1888.

Not listed in Mason.

Listed in Fielding, No. 77.

[*Illustrated*]

•(472)•

REVEREND JOHN LATHROP

1740-1816

ASON of William Lathrop. He was graduated from the College of New Jersey (Princeton) in 1763 and ordained pastor of the Old North Church, Boston, in 1768. He married in 1780 Elizabeth (Checkley) Sayer.

The engraving by Wagstaff and Andrews shows him at half-length, turned three-quarters to the left, with his eyes directed to the spectator's left. He wears a white wig which comes down to his neck, completely covering his ears. He is dressed in a clerical coat of black, with white bands. The background shows a panelled wall at the right, a curtain, the base of an architectural column and a cloudy sky at the left.

This portrait was inherited by his daughter Anna (1785-1865), wife of Thomas Motley. At her death it was inherited by her son, the Honorable John Lathrop Motley, the historian (1814-1877), and then passed to his daughter Mary, wife of Algernon Brinsley Sheridan of Frampton Court, near Dorchester, Wiltshire, England.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 92.

ENGRAVED, in line and stipple, by C. E. Wagstaff and J. Andrews.

THOMAS B. LAW

1756-1834

THOMAS B. LAW was the son of the Right Reverend Edmund Law, Lord Bishop of Carlisle, Lancashire, England, and a younger brother of Edmund, first Baron Ellenborough. He entered the East Indies service in 1773 and after a distinguished career in India he returned in 1791 to England. In 1793 he came to America, as he said, for three reasons: because he considered he had been unjustly treated by the East India Company, because he disapproved of the war in which England was then engaged against France, and because of his great admiration for the character of Washington and interest in his efforts to establish a national capital. He invested very largely in Washington real estate and for forty years, in spite of personal eccentricities, was one of the infant capital's most prominent citizens and a leader of its intellectual life. By his first wife he had three sons, born in India, who all predeceased him. In 1796 he married, for his second wife, Elizabeth Parke Custis (q.v.), granddaughter of Martha Washington.

Philadelphia, c. 1800. Canvas, 29 x 24 inches. Bust, three-quarters left, with blue eyes directed to the spectator. His powdered hair is brushed back from his forehead and temples. He wears a blue coat with pink satin lining, a white neckcloth and ruffled shirt. Plain dark background.

This portrait, as well as the portrait of Mrs. Thomas B. Law, were owned in 1880 by Mrs. George Goldsborough of Talbot County, Maryland, a granddaughter of the subjects. In 1916, they were purchased from M. Knoedler & Co., New York, by the present owner, Herbert Lee Pratt, Esq., of New York City and Glen Cove, Long Island.

EXHIBITED—

At the Exhibition of Early American Paintings, Brooklyn Museum, February 3 to March 12, 1917, No. 94.

At Exhibition of Early American Portraits, Carnegie Institute, Pittsburgh, January 20 to March 8, 1925 (28).

REPRODUCED—

In half-tone, in catalogue of the Brooklyn Exhibition, 1917, facing page 86.

In half-tone, in *Arts and Decoration*, September, 1917.

Not listed in Mason.

Listed in Fielding.

[Illustrated]

MRS. THOMAS B. LAW

1776-1822

ELIZABETH PARKE CUSTIS, a daughter of John Parke and Eleanor (Calvert) Custis of Abingdon, near Alexandria, Virginia, was the eldest grandchild of Martha Washington, and a sister of Eleanor Parke Custis, afterwards Mrs. Lawrence Lewis (q.v.). She married when she was twenty Thomas B. Law (q.v.), double her age. They separated in a few years and subsequently were divorced. She is reported to have been of a dominating character and hot temper.

Philadelphia, c. 1796. Canvas, 29 x 24 inches. Half-length, standing three-quarters to the right, with her arms crossed, gazing haughtily towards the spectator with her brown eyes. Her soft brown, naturally curly hair is simply dressed with curls at the nape of the neck. Her greenish-brown dress is trimmed at the neck with a white silk scarf which, following the line of the dress, is tied in front. In her left hand, which is tucked under her right arm, she holds a yellow straw hat trimmed with scarlet ribbon. "The head and background of this portrait are superbly painted by Stuart, the landscape being extremely fine, but the body and accessories are treated in a very unusual manner for the great master, both in coloring and handling. The tradition that has been handed down with this portrait is that it was painted in Philadelphia in February, 1796, shortly before the subject's marriage. That while Stuart was painting Washington she entered the room, coming from a walk, and stood with arms folded regarding the artist at work, which pose Stuart caught and subsequently painted the portrait as he had seen her that day." (Extract from Herbert L. Pratt Catalogue, 1917, pages 37-38, by the late Charles H. Hart.)

This portrait is owned by Herbert Lee Pratt, Esq., of New York City and Glen Cove, Long Island; its history is the same as that of Stuart's portrait of Thomas B. Law.

EXHIBITED at the exhibition of Early American Paintings, at the Brooklyn Museum, February 3 to March 12, 1917, No. 95.

ENGRAVED on wood (vignette, head and shoulders only) by R. G. Tietze for *Century Magazine*, April, 1897, Vol. 31, page 806.

MRS. THOMAS B. LAW

REPRODUCED—

In half-tone, in "Salons Colonial and Republican" by Anne H. Wharton, 1900, page 174.

In half-tone, in A. C. Clark's "Life and Letters of Dolly Madison," 1914, facing page 88.

In half-tone, in catalogue of the Brooklyn Exhibition, 1917, facing page 87.

In half-tone, in *Arts and Decoration*, September, 1917.

A copy, by Anna Claypoole Peale, is owned by a great-granddaughter of the subject, Mrs. Wilfred P. Mustard of Baltimore, Maryland. It was engraved on wood by H. Velten for the *Century Magazine*, May, 1890, Vol. 18, page 24.

[*Illustrated*]

•(475)•

AUGUSTINE HICKS LAWRENCE

1770-1828

HE was a son of Augustus and Joanna Lawrence of New York. He was a merchant at 118 Pearl Street, New York, in 1796, and was elected Alderman in 1811. He married Eloise Lawrence Bogert (1799-1880).

Boston, c. 1812 to 1815. Canvas, 33 x 26 inches. He is shown seated, three-quarters left, in an armchair upholstered in red, at a table, covered with a red cloth, on which is an inkstand into which a quill-pen is thrust. His brown eyes are directed to the spectator. His hair is powdered and his complexion ruddy. He wears a black coat, white neckcloth and ruffle. His left hand holds an open letter. The background is of neutral color with a pilaster at the extreme left.

The picture was inherited by his daughter, Augusta Eloise, who married in 1852 Josiah Salisbury Breese (1812-1856), then passed to their daughter, Eloise Lawrence Breese (1856-1921), wife of Adam Gordon Norrie, who bequeathed it to the New York Historical Society.

EXHIBITED at a "Loan Collection of Paintings by Early American Artists" held at the Metropolitan Museum of Art, New York, November, 1895, to May, 1896, No. 161.

REPRODUCED, in half-tone, in *Quarterly Bulletin of New York Historical Society*, October, 1921, page 83.
Not listed in Mason.

[*Illustrated*]

CAPTAIN JAMES LAWRENCE

1781-1813

CAPTAIN JAMES LAWRENCE was born in Burlington, New Jersey. He received an appointment as midshipman in 1798 and was made acting-lieutenant in two years, but did not receive his commission until 1802. He distinguished himself while commanding a gunboat in the war with Tripoli, also as second in command of Decatur's daring expedition to destroy the captured frigate 'Philadelphia' under the walls of Tripoli. Promoted to captain in 1811, he was given the command of the 'Hornet.' After his encounter with the brig-of-war 'Peacock' off Demerara he was given the command of the 'Chesapeake.' On June 1, 1813, about thirty miles off Boston, he had a combat with the British frigate 'Shannon.' After a few broadsides the 'Chesapeake' fouled her opponent; Lawrence fell mortally wounded and nearly every officer with him was soon shot down. He died five days later. Both ships were taken to Halifax, where Lawrence was buried with full military honors. Later on his body was restored to the United States and received with public honors at Salem, Massachusetts, where Judge Joseph Story (q.v.) delivered an oration. Finally he was brought to New York and buried in Trinity churchyard. A monument now marks the spot.

Boston, c. 1812. Panel, 28 x 22½ inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. His hair and sidewhiskers are brown and his complexion ruddy. He wears a black naval uniform with gold braid on his high standing collar and lapels, and gold buttons and right epaulette—there is no left epaulette—a white standing collar, black stock, and white shirt ruffle. The background is a grayish-blue sky with brown clouds.

The portrait was bequeathed to the New Jersey Historical Society by the last

will of Mrs. Mary Lawrence Redmont of Newport, Rhode Island, granddaughter of the subject, and accepted by the Society at a meeting in Trenton, New Jersey, in January, 1888.

ENGRAVED—

In stipple, by David Edwin, in 1813, 4.14 x 3.14 inches. Two states. (Stauffer, 802.)

In stipple, by W. S. Leney, in 1813, 5.1 x 4.1 inches. Two states. (Stauffer, 1800.)

In stipple, by William Rollinson, in 1813, 3.11 x 2.15 inches. Two states. (Stauffer, 2713.)

REPRODUCED in *The Outlook*, 1902, Vol. 70, page 331.

[*Illustrated*]

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CAPTAIN JAMES LAWRENCE

1781-1813

Boston, c. 1812. Canvas, 25 x 20 inches. In this portrait only the head is finished, turned half-way to the left, with blue eyes directed at the spectator. His thick and wavy hair is auburn. The white neckcloth and black coat are sketchily brushed in with a few strokes and the color of the only partly painted background is gray.

This portrait came to the Washington Association of New Jersey in 1915 as a legacy from Miss Mary Blachley Knight. It hangs at Washington Headquarters in Morristown, New Jersey.

REPRODUCED, in half-tone, in *Arts and Decoration*, November, 1922, page 35.

Not listed in Mason.
Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(478)•

MRS. THOMAS LEA

1756-1827

SHE was Sarah Shippen, one of the three beautiful daughters of Chief Justice Edward Shippen (q.v.) and his wife, Margaret Francis. In September, 1787, she became the second wife of Thomas Lea, a Phila-

MRS. THOMAS LEA

Philadelphia shipping merchant who died in 1793. Her younger sister, Margaret, became the second wife of Benedict Arnold.

Philadelphia, c. 1798. Canvas, 28 x 22 inches. She is shown to the waist, three-quarters left. Her wavy hair is golden, her eyes blue, and the flesh tints very soft. Her head is brought into relief by a mass of dark brownish-green tree foliage, below which appears a gray-blue sky. She wears a low-cut, long-sleeved black velvet dress with a net *fichu* with wide ruffles. Her left shoulder is partly bare and about her neck is a chain of gold filigree which hangs across her bosom, and at her breast is a miniature of her son Robert, aged six, from a cabinet portrait painted by the Swedish artist, Adolph Ulric Wertmuller.

At Mrs. Lea's death her portrait passed to her granddaughter, Sarah Lea Lynch (1809-1864), who married Nicholas Luquer of Brooklyn, New York, and then to their son, Reverend Lea Luquer of Bedford, Westchester County, New York, and at his death to his son, Lea McIlvaine Luquer.

ENGRAVED, on wood, by Henry Wolf, and reproduced in the *Century Illustrated Magazine*, Vol. 58, 1899, page 736.

REPRODUCED, in half-tone, in *Scribner's Magazine*, November, 1922, page 637. C. S. Bradford, photo., copyright.

[*Illustrated*]

•(479)•

BENJAMIN LINCOLN LEAR

SON of Colonel Tobias Lear, private secretary to George Washington.

EXHIBITED at "Loan Collection of Paintings by Early American Artists," Metropolitan Museum of Art, New York, No-

vember, 1896, No. 200-b, loaned by Mrs. Wilson Eyre of Philadelphia.

·(480)·

MRS. WILLIAM LE CONTE

ELIZABETH, sister of Doctor John Lawrence (1747-1830).

Panel, 30 x 25 inches. Bust, turned to the left.

Owned in 1888 by Miss Mary H. Penington of West Philadelphia.

EXHIBITED at Loan Exhibition of Historical Portraits, held at Pennsylvania Acad-

emy of the Fine Arts, Philadelphia, December 1, 1887, to January 15, 1888.

·(481)·

CHARLES LEE (?)

1758-1815

THIS fine portrait of a handsome man of between thirty and forty years of age is supposed to represent Charles Lee, a younger brother of Major-General Henry Lee (q.v.), and Attorney-General during the administrations of Washington and Adams, but it bears no resemblance to the engraved portraits of him. In the "Bulletin of the Metropolitan Museum of Art" for January, 1925, the suggestion is made that "it may well represent the same Charles Ogden of whom Saint-Mémin made an engraving in 1789." In connection with this it may be said that there is no Charles Ogden listed in the Dexter catalogue of Saint-Mémin's, only a John Ogden.

Canvas, 29 x 24 inches. Bust, three-quarters to the left, with his hazel eyes to the spectator. His complexion is ruddy. He wears a powdered wig tied with a black string queue bow, and sidewhiskers; a dark blue coat, white muslin neck-

CHARLES LEE (?)

cloth and tie with flowing ends. A plain background of warm brown at right, changing at left to greenish and yellowish browns.

The portrait was in the possession of Mrs. Charles (Scott) Lee, and at her death passed to her daughter, Elizabeth Gordon Lee, wife of the Reverend Abraham David Pollock, D.D. (1807-1890) of Warrenton, Virginia. In 1922 the portrait was owned by Charles A. Munn of New York City, and at his death in 1924 passed into possession of the Metropolitan Museum of Art, New York City.

REPRODUCED, in half-tone, in *Bulletin of the Metropolitan Museum of Art*, New York, January, 1925, page 19.

[Illustrated]

·(482)·

MRS. CHARLES LEE

1770-1804

SHE was Anne (Nancy), daughter of Richard Henry Lee and his wife, Mrs. Anne (Gaskins) Pinkard of Westmoreland County, Virginia. She married in 1789, as his first wife, Judge Charles Lee, brother of "Light Horse Harry" Lee, and cousin of Francis Lightfoot Lee, and Attorney-General under Washington and Adams. She was a great favorite in Philadelphia society.

Washington, July, 1804. Canvas, 18¼ x 16 inches. Bust, three-quarters left, brown eyes to spectator; white muslin cap trimmed with wide ruffles almost entirely concealing the hair, and tied under chin with grayish-blue narrow ribbon which passes over the cap. Two small curls of brown hair show on forehead under the cap ruffles. Only the head is finished and it is surrounded by indication of a dark brown background. The body is indicated. It is framed with an oval mat, the opening of which is 17½ x 14½ inches.

The portrait passed to her husband, and at his death in 1815 to their eldest child, Anne Lucinda Lee (1790-1835), wife of General Walter Jones (1776-1861)

MRS. CHARLES LEE

of Washington. At General Jones's death it became the property of their daughter, Virginia Collins Jones (1809-1892), wife of Doctor Thomas Miller of Washington, and of Morrisworth, near Leesburg, Virginia. Owned in 1922 by Mrs. Charles F. Harrison of Leesburg, Virginia.

REPRODUCED, in half-tone, in *Scribner's Magazine*, November, 1922, Vol. 72, page 367.

A finished copy of this portrait by Sully, owned by Joseph Packard, Esq., Baltimore, is reproduced in "Lee of Virginia," by Doctor Edward Jennings Lee, 1895.

[Illustrated]

•(483)•

MRS. GEORGE GARDNER LEE

1780-1865

HANNAH FARNHAM SAWYER, daughter of Doctor Micajah and Sybil (Farnham) Sawyer of Newburyport, Massachusetts. She married in 1807 George Gardner Lee (1774-1816), son of Thomas and Judith (Coleman) Lee. He graduated from Harvard University in 1792.

Boston. According to Mason a half-length portrait, painted about 1806. Owned in 1879 by her granddaughter, Mrs. Charles J. Paine of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 139.
At the Museum of Fine Arts, Boston, from April, 1880, until December, 1891, loaned by Mrs. Charles J. Paine.

At the "Loan Collection of Portraits of Women," at Copley Hall, Boston, March 11-31, 1895, loaned by Mrs. Charles J. Paine.

MAJOR-GENERAL HENRY LEE

1756-1818

ASON of Henry and Lucy (Grymes) Lee of "Leesylvania," near Dumfries, Prince William County, Virginia. He was graduated from Princeton in 1773. He was known as "Light Horse Harry," and was a brother of Charles Lee. He married, first, in 1782, his cousin, Matilda Lee (d. 1790), and, second, in 1793, Anne Hill Carter (1773-1829) of "Shirley," on the James River. He took an active part in the Revolution and was Governor of Virginia. It was he, in speaking of Washington, who first used the expression: "First in war, first in peace, first in the hearts of his countrymen."

The engraving shows a bust portrait, turned three-quarters to the left, with his eyes directed to the spectator. He has a fleshy face and double chin, and wears a powdered wig tied with a queue ribbon. He is dressed in a dark uniform coat with light lapels and turned-down collar, two rows of brass buttons, epaulettes, white neckcloth and frill. The background is a cloud-filled sky.

ENGRAVED—

In stipple, by J. F. E. Prud'homme (after James Herring's copy of the original portrait), for "Life of Major-General James Jackson."

By Charlton, 1809, 4.8 x 3.10 inches. (Stauffer, 2588.)

In stipple, by O'Neill, New York, $4\frac{5}{8}$ x $3\frac{1}{8}$ inches, published by Richardson & Co. A copy was made by James Herring and is now owned by Alexander Smith Cochran, Esq., of Yonkers, New York.

RT. HONORABLE HENEAGE LEGGE

1747-1827

HE was a son of Heneage Legge, second son of the first Earl of Dartmouth, by his wife Catherine Fogg. He married in 1768 Elizabeth, daughter of Sir Philip Musgrave, Bart., by whom he had no issue, and died on January 1, 1827. His sister Catherine married in 1765 Charles Bagot (who assumed the surname of Chester), brother of William Bagot, first Baron Bagot. Heneage Legge was painted by Romney in 1784.

London, c. 1777. Canvas, 30 x 25 inches; spandrel opening, 28 x 23 inches. He is shown half-length, body front, head three-quarters right, brownish-gray eyes directed to the spectator's right. His hands are not shown. He wears a brown cloth coat, gray waistcoat, white frill, and a powdered wig on gray hair. The background is plain and of dark gray tones running into umber.

The portrait was purchased from Captain Bagot-Chester in 1920 by the John Levy Galleries, New York.

Not listed in Mason.

DUKE OF LEINSTER

1749-1804

WILLIAM ROBERT (FITZGERALD), son of James, first Duke, and Emilia May (Gordon-Lennox), daughter of Charles, second Duke of Richmond and Gordon. He married in 1775 Emilia

DUKE OF LEINSTER

Olivia, daughter of Lord St. George, and succeeded his father as the second Duke in 1773.

The engraving by Charles H. Hodges, which does not exactly follow the painting, shows him painted at half length, seated in an upholstered chair studded with large-headed nails. He is turned three-quarters to the left, with his eyes directed slightly to the left of the spectator. He wears a powdered wig, tied with a queue ribbon. He is dressed in a high-collared coat with large metal buttons, a white neckcloth and ruffled shirt. The coat is edged with a narrow braid and the left lapel partly covers the large star of an Order. In his left hand he is holding a paper. The right hand is not shown. Plain background.

Owned by the Duke of Leinster, Carton, Maywooth, County Kildare, Ireland.

ENGRAVED, in mezzotint, by Charles H. Hodges, 1792, $13\frac{1}{8} \times 10\frac{3}{4}$ inches (J. Chaloner Smith, No. 23). Not listed in Mason. Listed in Strickland.

•(487)•

MISS ELIZABETH SPROAT LENOX

1785-1864

SHE was a daughter of Robert and Rachel (Carmer) Lenox of New York, and married in 1814 Robert Lenox Maitland of New York.

Boston, c. 1810. Panel, 28 x 23 inches. Painted in Boston while Miss Lenox was visiting there. Life-size, seated, to below the waist, turned three-quarters right, with her brown eyes directed to spectator. Her reddish-brown hair is worn close to the head and in ringlets on her forehead. Her complexion is brilliant. She wears a low-necked, high-waisted, simple white dress, and a grayish-mauve scarf covers the left shoulder, falling over the left breast and encircling the body, appears at the left, covering the right arm. The background is plain, dark at the left, behind the figure, becoming a greenish-gray at the right.

Her portrait came into the possession of her brother, James Lenox (1800-1880) of New York, and is now in the Lenox Collection in the New York Public Library, No. 44 (old No. 64).

[*Illustrated*]

·(488)·

MISS ISABELLA HENDERSON LENOX

1789-1866

SHE was a daughter of Robert and Rachel (Carmer) Lenox of New York, and married in 1823 William Banks of New York.

Boston, c. 1810. Panel, 28 x 23 inches. Painted in Boston while Miss Lenox was visiting there. Life-size, seated, to below waist, turned three-quarters left, with her gray eyes to the spectator. Her dark reddish-brown hair is worn close to the head, with ringlets on the forehead and curls at the back. Her complexion is fresh and brilliant. She wears a simple white dress, low-necked and high-waisted, and a mauve scarf encircles her body, covering her right shoulder and a portion of her left upper arm. The plain background is dark at the right, behind the figure, lightening at the left to a greenish-gray.

After her death the portrait came into the possession of her brother, James Lenox (1800-1880) of New York, and is now in the Lenox Collection in the New York Public Library, No. 48 (old No. 57).

[*Illustrated*]

·(489)·

CHARLES POWELL LESLIE

Died 1800

CHARLES POWELL LESLIE was a son of Robert Leslie of Glough, Monaghan County, Ireland, and his wife Frances Rogerson. He was well known in Dublin society; was M. P. for County Monaghan and refused all bribes to vote for the Union. He married, first, in 1765, Prudence Penelope, daughter of Arthur Hill Trevor, first Viscount Dungannon; and second, in 1785, Mary Anne, daughter of the Reverend Joshua Tench of Bryanstown.

Dublin, 1788-1792. Canvas, 36 x 30 inches. Three-quarter length, turned half-way to the right, seated at a table on which his right arm and both hands are

CHARLES POWELL LESLIE

resting. An inkwell and quill pen are seen by his right elbow and under his right hand are some papers. His blue eyes are directed to the spectator and his hair is slightly powdered. He wears a fur-collared dark coat, a yellow waistcoat, a white neckcloth and ruffled shirt. To the right of the background is a column. To judge from the photograph the picture has been somewhat repainted.

This portrait has always remained in the family and is now owned by Sir John Leslie, Glaslough, County Monaghan, Ireland, a great-grandson of the subject.

Not listed in Mason.

Listed in Strickland.

[*Illustrated*]

·(490)·

DOCTOR JOHN C. LETTSOM

According to Doctor Waterhouse (q.v.), Stuart painted a full-length of "the celebrated Doctor Lettsom" in London, but never finished it. (See Dunlap's "A History of the Rise and Progress of the Arts of Design in the United States," Bayley and Goodspeed edition, Boston, 1918, Vol. I, page 205.)

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MRS. LAWRENCE LEWIS

1779-1852

ELEANOR (NELLY) PARKE CUSTIS, the daughter of John Parke and Eleanor (Calvert) Custis, was the granddaughter of Martha Washington and the adopted daughter of George Washington. She married in 1799 Lawrence Lewis, a nephew of George Washington, and lived for many years on the beautiful estate of "Woodlawn," near Mount Vernon. As a child she made her home with her grandparents at

MRS. LAWRENCE LEWIS

Mount Vernon, where there are many charming relics still to be seen, which bring back her lovely girlhood very vividly to the visitor. Her harpsichord is in the music room and her high chair in her bed-chamber. After her husband's death she removed to one of his estates at Audley, near Berryville, Virginia, where she spent the remainder of her life.

Philadelphia, c. 1799. Canvas, 29 x 24 $\frac{1}{8}$ inches. Half-length, seated, three-quarters to the left, with her large brown eyes to spectator's left. Her dark brown hair, with tiny yellow, pink and purple flowers in it, curls over her forehead. Her left hand is raised to her chin, her elbow resting on arm of the light brown satin-wood chair. Her right arm is on her lap with the forearm partly covered by a filmy scarf of white and gold. Her right hand is not shown. She wears a white short-sleeved dress, open at the throat, with a turned-over collar. At her waist is a narrow girdle of pale blue and gold. A gold band ring is seen on the third finger of her left hand. The background is of a greenish-gray color over a yellowish underpaint, with sketchily treated ornamental border at the top.

Her portrait was inherited by her son, Lorenzo Lewis (1790-1841), and then by his widow, Esther Maria (Coxe) Lewis (1804-1885) of Berryville, Clarke County, Virginia. At her death it became the property of her son, Edward Parke Custis Lewis (1839-1892) of Hoboken, New Jersey, who left it to his son, Edwin Augustus Stevens Lewis (1870-1903) of Hoboken, who in turn left it to his widow, the present owner.

EXHIBITED at the Washington Centennial Loan Exhibition, New York, 1889 (142), by Edward Parke Custis Lewis.

ENGRAVED, in line and stipple, by J. Rogers, for Griswold's "Republican Court," 1855. (Reversed, and enlarged to a three-quarter length, with radical changes in dress, chair and background.)

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 255.

In half-tone, in Glenn's "Some Colonial Mansions," second series, 1900, frontispiece.

In half-tone, in Earle's "Two Centuries of Costume in America," 1903, Vol. II, facing page 734.

In half-tone, in Mary C. Crawford's "Romantic Days in the Early Republic," 1912, facing page 366.

In half-tone, in *Daughters of the American Revolution Magazine*, Vol. 59, No. 5, May, 1925, page 290.

A copy, by E. Fisher, is at Washington and Lee University, Lexington, Virginia.

Another copy is owned by Mrs. E. A. Stevens of Castle Point, Hoboken, a great-granddaughter of Mrs. Lawrence Lewis.

[Illustrated]

·(492)·

WILLIAM LEWIS

1751-1819

The engraving by Goodman and Piggot shows him at half-length, seated in an armchair, turned three-quarters to the right, with his eyes directed slightly to the spectator's right. He has a prominent nose and wears a powdered wig, tied with a queue ribbon. He is dressed in a dark coat and waistcoat, white neckcloth and frills. With his right hand he holds a book on his knee and his left hand, in which he holds a paper, rests on the edge of this book.

ENGRAVED, in stipple, vignette, half-length, seated to right, by C. Goodman and R. Piggot "from the original picture by Stuart, for the *Analectic Magazine*," 1820. Two states. (Stauffer, 1143.)

A copy, made by John Neagle in 1834, and exhibited in the Artists' Fund Society in Philadelphia, in 1835, and noted in their catalogue, is hanging in the Law Library, Philadelphia.

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ROBERT LISTON

1742-1836

THE second son of Patrick Liston of Torbanehill, West Lothian, Scotland. From being private tutor to a son of Sir Gilbert Elliott, Baronet of Stobs, he became in 1783 secretary to the Embassy at Madrid, and in the same year was made Minister Plenipotentiary there, a post which he held until 1788. From 1788 to 1793 he was Envoy Extraordinary at Stockholm, and from 1793 to 1796 Ambassador at Constantinople. In the latter year he was married to Henrietta Marchant (q.v.), and from February, 1796, to 1802 was Ambassador Extraordinary-Minister Plenipotentiary at Philadelphia (until 1800) and Washington.

ROBERT LISTON

From 1802 to 1804 he was Envoy Extraordinary and Plenipotentiary to the Batavian Republic at the Hague, when he retired on a pension for seven years. In 1811 he returned to diplomatic life as Ambassador Extraordinary and Plenipotentiary to Turkey, where he remained until 1821, when he retired on a pension and died in Edinburgh in his ninety-fourth year, "the father of the diplomatic body throughout Europe." "He was a Scotsman of common size, with an amiable knowing face, but not distinguished for courtly manners."

Philadelphia, c. 1798. Canvas, 29 x 24 inches. This is a half-length portrait, very similar in pose to Stuart's portrait of Colonel John Chesnut (q.v.), and both pictures were doubtless painted at approximately the same time. He is shown three-quarters left, with his arms crossed on his breast, and his blue eyes directed to the spectator. His complexion is fresh. He wears a powdered wig tied with a black queue ribbon, a high-collared black coat and a white muslin neckcloth and frill. The greater part of the background is made up of a dark red curtain, draped back at the extreme left, disclosing a cloudy sky with a patch of blue.

The portrait passed at Liston's death in 1836 to his grand-niece and heiress, Henrietta Ramage Liston, who married in 1843 Sir William Foulis, eighth Baronet, who then assumed the additional name of Liston. It was sold in 1920 by Sir William Liston-Foulis, tenth Baronet, to Messrs. M. Knoedler & Co. of New York, and in the same year was sold by them to Judge Elbert H. Gary of New York.

Written on back of canvas: "Sir Robert Liston—Died 1837, (Sic), G. C. B. Her Britannic Majesty's Ambassador to the Sublime Port. Painted by Raeburn."

EXHIBITED as by Sir Henry Raeburn at Exhibition of Scottish National Portraits, Edinburgh, 1884, No. 280.

CATALOGUED—

In "Raeburn" by Edward Pinnington, London, 1904, page 238.

In "Raeburn" by Sir Walter Armstrong, London, 1901, page 106.

In "Raeburn" by James Greig, London, 1911, page 51.

In "Life and Works of Gilbert Stuart" by George C. Mason, 1879, page 215.

[*Illustrated*]

MRS. ROBERT LISTON

Died 1828

HENRIETTA, daughter of Nathaniel Marchant of Jamaica. She was married at Glasgow in 1796 to Robert Liston (q.v.), who in February of that year was appointed Minister Plenipotentiary from Great Britain to the United States. She died near Edinburgh, without issue.

Philadelphia, c. 1798. Canvas, 29 x 24 inches. She is shown half-length, half-way to right, with her blue eyes directed to the spectator. Her originally blond hair is now mostly gray and her complexion is delicate. She wears a large straw hat lined with light blue; the bow on top of the hat and the ribbon with which it is tied under her chin are of the same blue color. Her short-sleeved dress is of white and over her right arm and left shoulder is hung a shawl of a yellowish-pink that matches the color of her hat, and the narrow blue border of which matches the lining, bow and ribbon. With her left hand she is shown in the act of drawing over the right a champagne-colored glove. The background is of rich greenish-brown foliage at the left and upper portion of the canvas, with clouds, blue sky and glimpse of a landscape below at the right.

At her death her portrait passed to her husband and at his death in 1836 was inherited by his niece and heiress, Henrietta Ramage Liston, who, in 1843, married Sir William Foulis, eighth Baronet, who then assumed the additional name of Liston. It was sold in 1920 by Sir William Liston-Foulis, tenth Baronet, to Messrs. M. Knoedler & Co., New York, who in the same year sold it to Judge Elbert H. Gary of New York.

On the back of the canvas is written: "Lady Liston, wife of the Right Hon. Sir Robert Liston G.C.B. Her Britannic Majesty's Ambassador to the Sublime Porte —Painter Raeburn."

EXHIBITED as by Sir Henry Raeburn at Exhibition of Scottish National Portraits, Edinburgh, 1884, No. 264.

CATALOGUED—

In "Raeburn" by Edward Pinnington, London, 1904, page 238.

In "Raeburn" by Sir Walter Armstrong, London, 1901, page 106.

In "Raeburn" by James Greig, London, 1911, page 51.

Not listed in Mason.

Listed in Fielding.

[Illustrated]

MRS. ROBERT R. LIVINGSTON

1724-1800

MARGARET BEEKMAN was the only surviving child and the heiress of Colonel Henry and Janet (Livingston) Beekman of Rhinebeck, New York. She married in 1742 Judge Robert R. Livingston, the richest landholder in New York. They resided on Broadway, near Bowling Green, and had a country seat at Clermont-on-the-Hudson. They had ten children, and one of her sons was Chancellor Robert R. Livingston (q.v.).

New York, c. 1795. Canvas, 36 x 28¾ inches. In this half-length portrait Mrs. Livingston is shown seated, three-quarters to the left, in a carved and gilded armchair upholstered in green brocade. She wears a pale mulberry-colored dress, the three-quarter length sleeves of which are trimmed with double ruching of white pleated lawn. Over her shoulders and crossed in front is a white kerchief. Her gray eyes are directed to the spectator and her complexion is healthy. Her brown hair, which is turning gray on the forehead, is almost completely concealed by a high-crowned starched cap trimmed with a satin ribbon and fluted ruffle fastened under her chin. Her hands are lightly clasped in her lap over what appears to be a white apron. She wears a wedding ring. The plain background is in gray tones.

This portrait was inherited by her daughter, Mrs. Richard Montgomery (1743-1828), who left it to her brother, the Honorable Edward Livingston (1764-1836), who bequeathed it to his daughter, Mrs. Cora Livingston Barton (1806-1873). From her it passed to Maturin Livingston Delafield (1836-1917), the son of Major Joseph Delafield and his wife Julia Livingston, from whom it passed to his son, Brigadier-General John Ross Delafield and his wife Mary Coleman Livingston, of New York City, the present owners.

REPRODUCED in Bowen's "Centennial of the Inauguration of Washington," 1892, facing page 172.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

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MRS. ROBERT R. LIVINGSTON

1724-1800

New York, c. 1794. Canvas, c. 36 x 28 inches. An exact replica of the preceding portrait.

This painting was owned by Mrs. Livingston's great-great-grandson, Stephen Henry Olin (1847-August 6, 1925) of New York City.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 256.

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MRS. ROBERT R. LIVINGSTON

1724-1800

New York, c. 1794. Canvas, 36 x 27½ inches. Another replica.

In the possession of a descendant, C. V. Livingston, Esq., of Kingston, New York.

Not listed in Mason.

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MRS. ROBERT R. LIVINGSTON

1724-1800

New York, c. 1794. Canvas, 36 x 28 inches. This portrait of Mrs. Livingston, née Margaret Beckman, is similar to the three previously mentioned portraits of her by Stuart, except that a black lace scarf which covers her shoulders, upper arms and bosom, was added by Stuart at the house of her daughter, Mrs. Thomas Tillotson. In this portrait her wedding ring was omitted. In quality it is by far the best of the set.

This portrait was painted for Mrs. Livingston's daughter Margaret, wife of Doctor Thomas Tillotson (q.v.). In 1890 it was in the possession of Mrs. Tillot-

MRS. ROBERT R. LIVINGSTON

son's granddaughters, the Misses Tillotson of New York, and subsequently was bequeathed by Miss Maria Livingston Tillotson to her nephew, William P. Wainwright, who left it to his brother, Charles H. Wainwright, Esq., of New York, the present owner.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 256.

Courtesy, Frick Art Reference Library, New York City.

[*Illustrated*]

•(499)•

ROBERT R. LIVINGSTON

1746-1813

ROBERT R. LIVINGSTON, son of Robert R. Livingston and his wife Margaret Beekman (q.v.), was born in New York City. He graduated from Kings College in 1765 and entered the office of William Smith, for the purpose of studying law. He became a partner of John Jay in 1773, when he was admitted to the bar. In 1775 he was elected a member of the Assembly from Dutchess County. He was a member of Congress in 1776 and became a member of the committee of five to draw up the Declaration of Independence. After serving on several committees he was appointed Chancellor of New York. In 1781 he was appointed Secretary for Foreign Affairs, and upon his resignation in 1783 received the thanks of Congress. As Chancellor it was his duty to administer the oath of office to General Washington as first president. He became Minister to France in 1801 and one of his first duties after his arrival there was to open negotiations for the purchase of the territory in the United States beyond the Mississippi. In 1803 the treaty was signed, by which the vast region then known as Louisiana was purchased for

ROBERT R. LIVINGSTON

fifteen millions. In Paris he had formed a friendship with Robert Fulton and became his partner. He was also one of the founders of the American Academy of Fine Arts and received the degree of LL.D. in 1792. He died at his beautiful country seat, "Clermont," near Tivoli-on-Hudson, New York.

New York, c. 1794. Canvas, 36 x 28 $\frac{1}{4}$ inches. Half-length, seated, three-quarters to the left, in a mahogany armchair upholstered in brownish-red and studded with brass-headed nails. His hair is powdered and tied with a narrow black queue ribbon, his complexion is florid, his right eye is blue and his left eye hazel. He wears a high-collared black coat and white neckcloth. In front of him, in the lower left corner of the picture, is a table covered with a brownish-red cloth. Both of his forearms are on the table, but only the left hand, with shirt ruffles at the wrist, is shown. This hand rests on a paper on which is written "Constitution of S.N.Y.," while with his thumb and forefinger he holds a second paper inscribed "Council of Revision." Behind his hands are an inkwell with a quill pen and two leather-bound books, standing upright on the table. The background is plain and in shades of greenish-gray.

This portrait was inherited by Chancellor Livingston's eldest daughter, Elizabeth Stevens (1780-1829), wife of Edward P. Stephen Livingston, who left it to her son, Clermont Livingston, at whose death it passed to his son, John Henry Livingston, Esq., of Clermont, New York, the present owner.

EXHIBITED at the Loan Exhibition of Historical Portraits held in New York during the celebration of the Centennial of Washington's Inauguration, 1889, No. 151.

ENGRAVED—

In mezzotint, by George Graham, New York, 1804, 15.4 x 12.2 inches. (Stauffer, No. 1166.) The only known copy of this engraving is in the New York Public Library (Lenox Library).

On wood, by R. G. Tietze, for the *Century Magazine*, 1896, Vol. 31, page 165.

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 45.

In half-tone, in "The Livingstons of Livingston Manor," by Edwin Brockholst Livingston, privately printed, 1910, facing page 292.

Not listed in Mason.

Listed in Fielding, No. 80.

Copies (or replicas?) of this portrait are in the possession of different descendants, but I did not have the opportunity to examine them. A copy by Pratt is in Independence Hall, Philadelphia. This copy is reproduced, in half-tone, in G. C. Lee's "History of North America," Vol. 8, facing page 204.

Courtesy, Frick Art Reference Library, New York City.

[Illustrated]

DOCTOR JAMES LLOYD

1728-1810

HE was at the head of the medical profession in Boston and was a strenuous advocate for inoculation. His grandfather, James, came from Somersetshire, England, about 1670. The grandson was a moderate Loyalist and remained in Boston while it was occupied by British troops. In 1789 he went to England to obtain compensation for losses sustained during the Revolution, but his application was refused unless he declared himself a British subject, which he declined to do.

Boston, c. 1808. Panel, 33 x 25 $\frac{5}{8}$ inches. He is seated, three-quarters left, in an Empire armchair upholstered in crimson velvet, with his hazel eyes directed to the spectator. His head is crowned above a high forehead with a profusion of white hair, brushed back from the face in short curly locks and tied in a queue with a narrow ribbon; his short sidewhiskers are also white. His nose is large and long, and his complexion ruddy. He wears a white neckcloth and crisp white shirt ruffles; and his high-collared, tight-fitting black coat is buttoned across his breast, showing a little of the bluish-gray waistcoat. His left arm rests on the arm of the chair, and the closed left hand is held in front of the body. Behind the figure hangs an orange-red curtain, mainly in the shadows, against which the white hair is strongly contrasted. At the left, where the curtain is folded back, appears a plain grayish-olive wall and a part of a Tuscan column.

The portrait was inherited by his son, James Lloyd (d. 1831), who bequeathed it to his nephew, John Borland. In 1880 it was owned by Miss Alida Lloyd Borland of Boston, and in 1918 it was in the possession of John Borland of Newport, Rhode Island, who sold it to Mrs. Gordon Abbott of Boston, Massachusetts.

EXHIBITED at the Boston Athenæum in 1829 by James Lloyd of Philadelphia.

ENGRAVED, on wood, by Kilburn, and reproduced in Winsor's "Memorial History of Boston," 1881, Vol. IV, page 547.

LITHOGRAPHED by Pendleton for Thach-

er's "American Medical Biography," 1828, Vol. I, page 359.

A copy (30 x 25 inches, and not showing the hand) was exhibited at the Union League Club, New York, February, 1922, as an original by Stuart.

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MRS. JAMES LLOYD

1773-1846

DAUGHTER of Samuel and Hannah (Andrews) Breck of Boston and afterwards of Philadelphia. She married the son of Doctor James Lloyd (q.v.) and he became United States Senator from Massachusetts. Mason says that her portrait is a very fine one and in 1879 was in the Aspinwall Gallery, New York.

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CAPTAIN WILLIAM LOCKER

1731-1800

ASON of John and Elizabeth (Stillingfleet) Locker. He entered the navy in 1746, and was invalided in 1779, after an active career. In 1793 he was appointed Lieutenant-Governor of Greenwich Hospital, Greenwich, London. He married in 1770 Lucy Parry (died 1780), daughter of Admiral William Parry.

London, c. 1785. Canvas, 34 x 30 inches. Half-length, turned three-quarters to the left, with his brown eyes directed to the spectator. His sparse white hair is tied in a queue bow, and he wears a naval uniform coat of dark blue with white facings and gold braid and buttons, and a white stock. The plain background is dark brown.

This portrait was formerly in the possession of the Earl of St. Vincent, who, some years before his death, presented it to Edward Hawke Locker, the son of William Locker, and he, in 1830, in the name of his family, presented it to Greenwich Hospital, where it hangs in the Painted Hall.

CAPTAIN WILLIAM LOCKER

ENGRAVED—

In stipple (oval), by W. Ridley for "Naval Chronicle," 1801; $4\frac{1}{8} \times 3\frac{3}{8}$ inches.

In stipple, by H. T. Ryall, London, 1832; $5\frac{1}{8} \times 4\frac{1}{4}$ inches.

Not listed in Mason.

Listed in Strickland.

Reproduced by kind permission of The Lords Commissioners of the Admiralty.

[*Illustrated*]

·(503)·

DOCTOR GEORGE LOGAN

1753-1821

ASON of William and Hannah (Emlen) Logan of "Stenton," Germantown, Pennsylvania, and grandson of James Logan, of "Stenton." He was educated in England and received the degree of M.D. in 1779 from Edinburgh University. He became a leader of the anti-Federal party; was United States Senator from Pennsylvania from 1801 to 1807. Doctor Logan was a Quaker and, it is stated, was the only member of the Society of Friends in good standing who ever had a seat in the United States Senate. He was known as a prominent agriculturist and published many interesting pamphlets on the subject. In 1781 he married Deborah Norris (died 1839).

Washington, c. 1804. Canvas, 30 x 25 inches. A bust portrait, showing him turned half-way to the right, with his eyes directed to the spectator. He wears a high-collared blue coat with gilt buttons, a white neckcloth and *jabot*. The plain background is dark green.

This portrait, which has always remained in the family, is now owned by A. Charles Logan, Esq., of "Stenton," Germantown, Pennsylvania, a great-grandson of the subject.

REPRODUCED, as the frontispiece, in "Dr. George Logan of Stenton," published by the Pennsylvania Historical Society, Philadelphia.

Not listed in Mason.

Listed in Fielding, No. 82.

A copy, artist unknown, hangs in the hall of Mr. A. Charles Logan's home.

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JOHN LOGAN

1750-1805

JOHN LOGAN was born in Duncannon Fort, County Waterford, Ireland. He learned the art of seal and gem engraving in Dublin, became a leading exponent of this craft and held the appointment of "King's seal cutter." Owing to ill-health he retired in 1802.

Dublin, c. 1790. Oval on rectangular canvas, 30¼ x 25⅞ inches. Half-length, turned three-quarters to the right, with arms folded and light brown eyes directed to the spectator. He has a fresh complexion, wears a powdered wig tied with a queue bow, a high-collared black coat with large buttons, white neckcloth and lace stock. The background consists of a red curtain draped away from a section of the right half of the picture.

This portrait was acquired in 1922 by M. Knoedler & Co., of London and New York.

Not listed in Mason.

Courtesy, M. Knoedler & Co., New York.

[*Illustrated*]

·(505)·

LOPEZ

ACCORDING to Mason, the Lopez family were wealthy Jews, residing in Newport, and their portraits were painted in the youthful days of Stuart. The family is extinct, and all trace of the pictures is lost.

An examination of records shows that Aaron Lopez was a Portuguese Jew who came to America about 1746, and about 1754 settled in Newport, Rhode Island, where he acquired more than a local prominence for the great extent of his mercantile affairs and for the probity of his

LOPEZ

character. At the outbreak of the Revolution he removed with his family to Leicester, Massachusetts, where the remainder of his life was passed. He was drowned in Scott's pond, near Providence, while on his way to visit friends in Newport. He married Abigail, daughter of Jacob Rodriguez Rivera (q.v.) of Newport, and their daughter, Abigail Lopez, married at Newport, May 27, 1790, Isaac Gomez, a New York merchant.

·(506)·

CALEB LORING

1764-1850

HE was a son of Caleb and Sarah (Bradford) Loring of Boston. In 1789 he married Ann Greeley (q.v.) and lived on Somerset Street. He was a merchant, a member of the Massachusetts Humane Society, and, in 1828, a State Senator from Suffolk County.

Boston, c. 1815. Panel (s), $25\frac{5}{16} \times 20\frac{3}{4}$ inches. He is shown bust, half-way to right, with his head turned almost front, and with his dark-brown eyes directed to the spectator. His hair, brushed from his forehead *à la pompadour*, is dark brown, as are his short sidewhiskers; his complexion is rather florid. He wears a black high-collared coat, buttoned; a white neckcloth, tied in a bow; ruffled shirt; and a white waistcoat showing inside of his coat. The background is plain and of dark brownish-gray tones.

His portrait was inherited by his son, Charles Greeley Loring (1794-1867) of Boston, who left it to his son, Charles Greeley Loring (1828-1902) of Boston, and he in turn bequeathed it to his nephew, William Caleb Loring, LL.D., of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 42.

At the Museum of Fine Arts, Boston, in 1880, and again in 1915.

[Illustrated]

·(507)·

MRS. CALEB LORING

1769-1819

SHE was Ann Greeley, daughter of Jonathan and Mary (Hichborn) Greeley, and married in 1789 Caleb Loring (q.v.).

Boston, c. 1815. Panel (s), $25\frac{3}{8} \times 20\frac{3}{4}$ inches. She is shown bust, three-quarters left, with her dark grayish-blue eyes directed to the spectator. Her light brown hair, in which spots of pale green are introduced, giving the hair a "tow" color, is parted in ringlets on her forehead, temples, and in front of her ears. A greenish-white dress, with a V-shaped neck finished with a collar or ruching of white pointed lace, starched, and a mantle of white lace resting on top of her head, comprise her costume. Her complexion is brilliant. The background is plain and of a grayish-green tone.

Her portrait passed to her husband, and at his death in 1850 to their son, Charles Greeley Loring (1794-1867) of Boston, and then to his son, Charles Greeley Loring (1828-1902) of Boston, and then to his nephew, William Caleb Loring, LL.D., of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 43.

At the Museum of Fine Arts, Boston, in 1880, and again in 1915.

[*Illustrated*]

·(508)·

DAVID LOW

1786-1829

HE was a son of David and Elizabeth (Rogers) Low of Gloucester, Massachusetts, and married in 1824 Mary Haswell Langdon (1804-1876). He was in early life a ship-master, and later a banker

DAVID LOW

in Boston, representing Stieglitz Brothers, bankers of St. Petersburg, Russia.

Boston, 1824. Canvas (s), 27 x 24 inches. He is shown bust, three-quarters left, with his blue eyes directed to the spectator. He wears a very dark blue coat with a high collar and lapel. The coat is buttoned at the waist, showing a soft white linen stock and full soft linen shirt. His thick, slightly curly hair is a bright chestnut brown, parted on the left side and brushed off the forehead *à la pompadour*, and he wears sidewhiskers; his complexion is florid. The background is plain and of dull brown tones.

At his death, his portrait became the property of his widow, and at her death in 1876 passed to their daughter, Mary Elizabeth Low (1825-1896), wife of Charles Frederick Heywood of New York, and then to her daughter, Mary Orient Heywood, wife of Charles Frederick Roper, Esq., of Pelham Manor, New York.

EXHIBITED at the exhibition of Stuart's portraits, Boston, 1828, No. 178.

·(509)·

JOHN LOWELL

1769-1840

JOHN LOWELL was a son of John and Sarah (Higginson) Lowell of Newburyport, Massachusetts. He was graduated from Harvard College in 1786 and received his LL.D. in 1814; a Fellow of Harvard College from 1810 to 1822 and Overseer from 1823 to 1827. In 1793 he married Rebecca Amory (1771-1842), a daughter of John and Katherine (Green) Amory of Boston.

Boston, c. 1824. Canvas, 30 x 25 inches. Half-length, seated half-way to the left in an Empire armchair upholstered in red, with his right arm resting on a table covered with a green cloth. On the table are some papers and an inkwell in which a quill pen is thrust. His brown eyes are directed to the spectator. His com-

JOHN LOWELL

plexion is ruddy and his hair dark brown. He wears a dark coat, a white waistcoat, high collar, neckcloth and finely pleated ruffled shirt. The plain background varies from a gray to a dark brown.

His portrait was inherited by his son, John Amory Lowell (1798-1881), an eminent citizen of Boston, and at his death it passed to his son, Judge John Lowell (1824-1897) of Brookline, Massachusetts, who left it to his son, John Lowell, Esq., of Boston.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 76.

At Museum of Fine Arts, Boston, 1880.

ENGRAVED, on wood, by Kilburn for Win-

sor's "Memorial History of Boston," 1881, Vol. IV, page 285.

REPRODUCED in "The Athenæum Centenary," 1907, facing page 38.

[*Illustrated*]

•(510)•

THOMAS LOWNDES

1766-1843

THOMAS LOWNDES was a son of Rawlins and Mary (Carterwright) Lowndes of Charleston, South Carolina, and married in 1798 Sarah Bond Ion (q.v.) of Springfield, St. James, Santee, South Carolina, and had eleven children. He was a Representative in Congress from Charleston from 1800 until 1808, and a Federalist and supporter of John Quincy Adams.

Washington, c. 1803. Canvas, 28¾ x 23¾ inches. He is shown bust, three-quarters right, with his blue eyes directed to the spectator. His light brown hair is brushed down on his forehead and over his ears, and he wears sidewhiskers. His collar, neckcloth, and tie are white, and the lapels of his white waistcoat are upturned and show above his high-collared black coat with its brass buttons. The plain background is dark brown.

The portrait was inherited by his son, Rawlins Lowndes, then went to his daughter, who married, first, Eugene Langdon, and, second, Philip Schuyler. Mrs.

THOMAS LOWNDES

Schuyler's eldest daughter, Marion Langdon, wife of Royal Phelps Carroll, Esq., of New York, is the present owner.

EXHIBITED at the Metropolitan Museum of Art, New York, January, 1925.

A copy of this portrait, made in 1846 by

H. B. Bonnetheau, is owned by Mrs. Lane Mullaly of Charleston, South Carolina.

[*Illustrated*]

•(511)•

MRS. THOMAS LOWNDES

1778-1840

SARAH BOND ION, a daughter of Jacob Bond Ion of Springfield, St. James, Santee, South Carolina, by his wife Mary Ashby. She "united a charm of manner to a handsome and distinguished presence and her portrait, by Gilbert Stuart, has been ranked among the most successful of all his pictures of women." She married Thomas Lowndes (q.v.) in March, 1798.

Washington, c. 1803. Canvas, $28\frac{3}{4} \times 23\frac{3}{4}$ inches. She is shown half-length and seated, three-quarters left, with her dark brown eyes directed to the spectator. Her reddish-brown hair is in ringlets on her forehead. Her figure is stout, and she wears a high-waisted, low-necked, short-sleeved white dress, with white lace at the neck of the dress and at the sleeves, with an appliqué decoration of pearls on the sleeves and at her breast. Her arms are crossed on her lap, her right hand resting on her left forearm. The plain background is dark brown, and the back of her red chair shows at the lower right.

The present owner of this portrait is Mrs. Royal Phelps Carroll of New York, its history being the same as that of the portrait of Mr. Thomas Lowndes.

EXHIBITED at the Metropolitan Museum of Art, New York, January, 1925.

A copy of this portrait is owned by Miss Mary Ion Gaillard, Charleston, South

Carolina; another copy, made by H. B. Bonnetheau in 1846, is owned by Mrs. Lane Mullaly, also of Charleston.

[*Illustrated*]

·(512)·

EARL OF MACARTNEY

1737-1806

GEORGE MACARTNEY, son of George and Elizabeth (Winder) Macartney, was born at Lissanoure, County Antrim, Ireland. He was graduated from Trinity College in 1759, and studied at Inner Temple, London. Envoy-extraordinary to Russia in 1764; a member of the English Parliament; in 1769 became a member of the Irish Parliament; and chief secretary for Ireland. He was governor of Granada in 1775; governor of Madras in 1780; and in 1785 was appointed governor general of Bengal, but declined the honor. Created Earl of Macartney in the Irish peerage. In 1792 he was first envoy of Great Britain to China. On his return from confidential mission to Italy, in 1796, he was raised to the English peerage, and from 1796 to 1798 was governor of Cape of Good Hope.

Canvas, 30 x 25 inches.

Owned by the Earl of Normanton, Somerley, Ringwood, Hants, England.

Not listed in Mason.

Listed in Strickland, as by Stuart.

·(513)·

JAMES MACDONALD

Canvas, 29 x 24 inches. A half-length portrait, showing him seated in an arm-chair upholstered in brownish-red, turned slightly to the right, with his gray-blue eyes directed to the spectator. He wears a powdered wig tied with a narrow black queue ribbon and his complexion is florid. He is dressed in a double-breasted dark

JAMES MACDONALD

blue coat with black collar and brass buttons, a white waistcoat, white neckcloth and ruffled shirt. In his right hand he holds a letter, while the left hand is not shown. In the background is a curtain of the same color as the chair, darker toward the upper left and draped back at the right, showing a narrow strip of brown wall.

In the possession of the Howard Young Galleries of New York City, who bought it in the summer of 1925 in England.

Not listed in Mason.

This portrait had not come to the attention
of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

[*Illustrated*]

·(514)·

SIR ALEXANDER MACKENZIE

1755-1820

THIS is said to be a portrait of Sir Alexander Mackenzie, a Scotch traveler, but no definite record has been obtained.

London, c. 1788. Canvas, 30 x 25 inches. Three-quarters length, nearly full face, turned slightly to the left. His coat is blue, fastened with two buttons, and the portion of his waistcoat showing below the coat is buff color. He also wears a white neckcloth and bow tie. His hair is powdered. It is the portrait of a handsome, distinguished looking man. The picture has been overcleaned and ruthlessly repainted, especially the face.

It was sold by the Mackenzie family of Rosshire, Scotland, through Christie, London, to Robinson & Farr of Philadelphia, who sold it to Herbert Lee Pratt, Esq., of New York, who presented it to the University Club of the City of New York.

Not listed in Mason.

Listed in Fielding.

JAMES MADISON

1751-1836

JAMES MADISON, fourth President of the United States, was a son of James and Eleanor Rose (Conway) Madison of King George County, Virginia.

Washington, early in 1804. Canvas, 29 x 24 inches. This half-length portrait shows him seated in an armchair upholstered in red. He is turned half-way to the right and his eyes are looking at the spectator. He wears a black coat with standing collar and a white stock ending in lace. His hair is powdered and tied in a queue bow. His right elbow rests on the arm of the chair and part of his right hand, which is resting on his lap, is visible. The background consists of a red curtain, draped in such a way as to reveal at the extreme right a bookshelf with a few rows of books, bound in brown leather.

The portrait belonged to President Madison and hung on the walls at Montpelier, Virginia, for two or three years after his death. On the death of Mrs. Madison it was bought by Judge Edward Coles (1786-1868) of Philadelphia, who had been Madison's private secretary from 1809 to 1815, and who in 1822 became Governor of Illinois. It was inherited by his son, Edward Coles (1837-1906) of Philadelphia, and then by the latter's daughter, Virginia C. Coles, wife of George S. Robbins, Esq., of Haverford, Pennsylvania.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828.

At the Loan Exhibition of Historical Portraits, held at Pennsylvania Academy of the Fine Arts, Philadelphia, December, 1887, to January, 1888.

ENGRAVED—

In mezzotint, by T. B. Welch, 5.4 x 4.7 inches.

In stipple, by David Edwin, 1809, 9.14 x 8.6 inches. (Stauffer, 817.)

In stipple, by W. A. Wilmer, after David Edwin, 4.6 x 3.10 inches.

In stipple, by W. S. Leney, 3.10 x 2.14 inches. Two states. (Stauffer, 1808.)

In stipple, reversed, by W. S. Leney, 3.10 x 2.14 inches. (Stauffer, 1807.)

In stipple, by W. R. Jones, 1814, 5.3 x 4.5 inches. (Stauffer, 1520.)

In line, vignette, bust only, by H. B. Hall.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 63.

A copy is owned by the Pennsylvania Academy of the Fine Arts, Philadelphia.

[Illustrated]

·(516)·

JAMES MADISON

1751-1836

Canvas, $46\frac{1}{2} \times 38\frac{3}{4}$ inches. Three-quarters length, seated in a gilt chair upholstered in red, at a table covered with a red cloth, on which are three leather-bound books with red labels. He is turned slightly to the right, with his dark blue eyes directed at the spectator's right. He wears a powdered wig, tied with a narrow black queue ribbon; a coat, waistcoat and knee-breeches of black satin, and black stockings. His right forearm rests on the table, while his left arm is thrown over the back of the chair, with the hand hanging freely down. Shirtcuffs show at his wrists. The background is composed of a grayish-green wall, with the base of a stone column of similar color and red curtain at the left.

This portrait was painted for the Honorable James Bowdoin (q.v.) and presented by him to Bowdoin College, Brunswick, Maine.

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 115.

In photogravure, in Fiske's "Critical Period of American History," 1898, frontispiece.

In half-tone, in Mary C. Crawford's "Romantic Days in the Early Republic," 1916, facing page 184.

A copy, by Asher Brown Durand, is owned by the New York Historical Society.

[*Illustrated*]

·(517)·

JAMES MADISON

1751-1836

Canvas, 40×32 inches. Half-length, turned slightly to the right, with his eyes directed to the spectator's right. He is seated in a carved chair, the arm of which he grasps with his left hand. He is dressed the same way as in the portrait at Bowdoin College. At the left is a table, covered with a green cloth, on which are several books bound in brown leather with red labels, and a quill pen. His right forearm rests on some sheets of paper on the table and he is holding some other papers in his right hand. The background consists largely of a green curtain with

cords and tassels, draped back at the right and revealing part of a brownish-green stone column and a blue and pink sky.

This portrait was one of a set of portraits of the first five Presidents painted by Stuart for John Doggett, a well-known picture dealer of Boston. (For details see history of portrait of John Adams belonging to this set.) The portraits of Madison and Monroe were saved from the fire in the Congressional Library in 1851 and were bought in the same year by Colonel Peter Augustus Porter (d. 1864), who sold them in 1856 at auction, where they were bought by A. B. Douglas of Brooklyn, New York, who sold them in 1857 to A. A. Low (1811-1893) of Brooklyn. At his death they were inherited by his son, the Honorable Seth Low (1850-1916) of New York, who sold the portrait of Madison to Herbert Lee Pratt, Esq., of New York City and Glen Cove, Long Island.

EXHIBITED—

At the exhibition of Stuart's portraits, Boston, 1828, No. 30.

At the exhibition of Early American Paintings, at the Brooklyn Museum, February 3 to March 12, 1917, No. 96.

At the Metropolitan Museum of Art, New York City, 1924, by Herbert L. Pratt, Esq.

ENGRAVED—

In stipple and line, oval, bust only, by R. E. Babson, 4.13 x 3.13 inches.

In line, by V. Balch, 5.2 x 3.13 inches.

In line, vignette, by V. Balch, 3.9 x 2.12 inches. (Stauffer-Fielding, 98.)

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 115.

In half-tone, in the catalogue of the Brooklyn Museum Exhibition, 1917, facing page 88.

A copy, by Miss Drinker, is in the National Museum (Old State House) at Philadelphia. Other copies are owned by the Boston Museum of Fine Arts, by the Redwood Library, Newport, Rhode Island, and by the Virginia Historical Society.

[Illustrated]

·(518)·

JAMES MADISON

1751-1836

Panel, 25 $\frac{5}{8}$ x 21 $\frac{1}{8}$ inches. Bust; turned slightly to the right; with his dark blue eyes directed to the spectator's right. His complexion is ruddy and his wig, tied in a queue bow, is powdered. He wears a black coat with black satin waistcoat, a white neckcloth and frill.

JAMES MADISON

This portrait is owned by Thomas Jefferson Coolidge, Esq., of Boston. It is one of a set of the first five Presidents painted by Stuart for Colonel George Gibbs (q.v.). Its history is the same as that of the "Gibbs-Coolidge" portrait of Washington, forming a part of this set.

ENGRAVED, on wood, by G. Kruell, for *Harper's Magazine*, 1884, Vol. 68, page 747.

REPRODUCED in Bowen's "Centennial of Washington's Inauguration," 1892, facing page 150.

[*Illustrated*]

•(519)•

MRS. JAMES MADISON

1768-1849

DOROTHY TODD PAYNE was a daughter of John and Mary (Coles) Payne of North Carolina. She married, first, in 1786, John Todd (died 1789) of Philadelphia, and, second, in 1794, James Madison (q.v.).

Philadelphia, early in 1804. Canvas, 30 x 25 inches. Mrs. Madison, writing to her sister from Montpelier, June 3, 1804, says: "Stuart has taken an admirable likeness of Mr. Madison; both his and mine are finished." This half-length portrait shows Mrs. Madison seated, half-way to the left, in a crimson upholstered chair, with her hands folded in her lap, and her grayish-blue eyes directed to the spectator. Her dark brown hair is dressed in curls on her forehead and in front of her ears. She wears a low-necked, short-sleeved white dress, trimmed with an edging of lace and two rows of narrow gold ribbon around the neck and sleeves. A yellow gauze scarf is draped over her right arm and is brought around onto the left arm of the chair. Around her neck a gold chain is wound four times, and a small gold and topaz brooch is fastened to the front of her dress. A crimson curtain is draped in the background and to the left is a column on a parapet with a cloud-flecked sky in the distance. The reproduction in Bowen (see below) shows her hair much simpler dressed, without the false curls on top of her head which are a later addition.

This portrait of Mrs. Madison was bought at public auction just after her death

MRS. JAMES MADISON

by her adopted daughter, Anna Payne, afterwards the wife of Doctor Causten. Mrs. Causten bequeathed it to her daughter, Mary Carvallo Causten, wife of John Kunkel of Washington, District of Columbia. On November 6, 1899, the portrait was acquired by the Pennsylvania Academy of the Fine Arts, Philadelphia.

EXHIBITED at the Chicago Art Institute, January, 1905, by the Pennsylvania Academy of the Fine Arts.

ENGRAVED—

In stipple, by David Edwin, 9.10x7.3 inches. (Stauffer, 819.)

In stipple, for Griswold's "Republican Court," 1855. (Reversed, enlarged to a three-quarter length standing figure, and with considerable changes.)

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 258.

In intaglio-gravure, in "Makers of American Art," published by the Mentor Association, New York, 1913.

In half-tone, in A. C. Clark's "Life and Letters of Dolly Madison," 1914, frontispiece.

[*Illustrated*]

•(520)•

FRANCIS MALBONE

(Died 1809)

AND HIS YOUNGER BROTHER, SAUNDERS

FRANCIS MALBONE was the son of Francis Malbone of Virginia, and the grandson of Adolphus Malbone of the colony. He entered into business in Newport, Rhode Island, with his brother Evan. The latter died in 1784, when Francis became associated with Daniel Mason, but the connection was soon dissolved. For seventeen years Francis Malbone was at the head of the Newport Artillery, his commission being dated 1792, and his attachment to the company was very great. He entered Congress as a Federalist in 1793. At the time of his death Colonel Malbone had gone through the several gradations of office and

FRANCIS MALBONE

had faithfully and diligently served the State and town as a member of the General Assembly, and as a Representative and Senator in Congress. He left Newport February 20, 1809, to take his seat in the United States Senate. On Sunday, June 4, while ascending the steps of the Capitol, to attend divine service, he fell and immediately expired.

Newport, 1770-72. Canvas, 35 x 43 inches. This picture was painted by Stuart when he was between fifteen and seventeen years of age. It shows the brothers seated at a mahogany table, their hazel-brown eyes directed to the spectator. Francis, in his blue green coat and knee-breeches, white turned-over collar, neckcloth and ruffled shirt, to which is pinned a leaf-shaped brooch, is writing a letter. His left hand rests on the paper and with his right hand he is dipping a quill pen into the inkwell. The younger brother wears a light blue coat, waistcoat, and knee-breeches; a white turned-over collar and black neckcloth and tie. His head is supported by his right hand, the right elbow resting on a red leather-bound book which is on the table. In his left hand he holds an open book which is partially resting on the edge of the table and on his crossed knees. The chair on which Francis is seated is mahogany. The background is dark green.

The portrait was bequeathed by Francis Malbone to his nephew, Francis Malbone Breese, who left it to a daughter of his sister, Mrs. Lucy Randolph Blodget of Scarsdale, New York, the present owner.

[*Illustrated*]

•(521)•

THOMAS MALTON

1748-1804

THOMAS MALTON, son of Thomas Malton (1726-1801), a topographical draughtsman, was born in London and became an architectural draughtsman, water color painter and engraver. In 1774 he received a premium from the Society of Arts, and in 1782 the gold

THOMAS MALTON

medal of the Royal Academy for a design for a theatre. He exhibited at the Royal Academy from 1774 to 1802, and published "Picturesque Tour thro' London," "Views of Oxford," and similar works.

Dublin, c. 1790. The mezzotint engraving by W. W. Barney shows a half-length portrait, turned three-quarters to the left, with his eyes directed to the spectator. His hair is lightly powdered and tied in a queue bow. He wears a high-collared coat with large metal buttons, a striped waistcoat, partly unbuttoned, a white neckcloth and ruffled shirt. Plain dark background.

The present whereabouts of this portrait are unknown.

ENGRAVED—

In mezzotint, by John Jones, 1790.

Not listed in Mason.

In mezzotint, by W. W. Barney, 1806, 11½

Listed in Strickland.

x 9⅝ inches. (J. Chaloner Smith, No. 10.)

•(522)•

DUKE OF MANCHESTER

1737-1788

GEORGE MONTAGUE, Viscount Mandeville, son of Robert (1710-1762), third Duke of Manchester, by his wife Harriet (died 1755), daughter and co-heir of Edmund Dunch, of Little Wittenham, Burks. He succeeded his father as fourth Duke of Manchester in 1762. Throughout the struggle with America he sided with the colonies. In 1762 he married Elizabeth, eldest daughter of Sir James Dashwood, second Baronet of Northbrook and Kirtlington, and their son William (1771-1843) succeeded as fifth Duke.

The engraving by John Jones shows a half-length portrait, the body almost front, the head turned half-way to the left, with eyes in the same direction. He wears a powdered wig. In his left hand he holds a chamberlain's wand and he is

DUKE OF MANCHESTER

dressed in what evidently is the elaborate costume of his office. The background shows two columns at the extreme right.

No information could be obtained from the present Duke of Manchester as to the whereabouts of this portrait. "Dr. Hayes" (see reference to engraving by J. Collyer) was John Macnamara Hayes (1750?–1809), an army surgeon, born in Limerick, who served with distinction in North America and the West Indies during the American Revolution. In 1791 he was appointed physician extraordinary to the Prince of Wales, and in 1797 was created a baronet and became inspector-general of the military department at Woolwich. He married in 1787 Anne, daughter of Henry White White, one of the council of New York. She died in 1848. He was succeeded in the baronetcy by his two sons, respectively, as the second and third baronets, and upon the death of the third baronet, the title became extinct. Doctor Hayes in 1794 also owned the portrait by Stuart of Francis Rawdon Hastings, Earl of Moira.

ENGRAVED—

In mezzotint, by John Jones, 1790; rectangular frame, 17 x 13¾ inches. Two states. (J. Chaloner Smith, No. 50.)

By J. Collyer, 1794; from the picture then "in possession of Dr. Hayes."

Not listed in Mason.

Listed in Strickland.

•(523)•

GABRIEL MANIGAULT

1758-1809

HE was a son of Peter and Elizabeth (Wragg) Manigault of Charleston, South Carolina. He married in 1785 Margaret Izard (q.v.) of Charleston.

New York, 1794. Canvas, 30 x 25 inches. Half-length, three-quarters right, brown eyes to spectator. He wears a powdered wig, black queue bow, white neckcloth, and large white tie. Edge of blue waistcoat shows above a dark brown coat with small light brown spots; small brass buttons. The background is of light and dark greenish-blue sky, with dark brown clouds. Inscribed on the back of the

GABRIEL MANIGAULT

canvas: "Gabriel Manigault || b. 1758 d. 1809 || (Stuart pinxit) || 1794." It is an oval, on rectangular canvas.

Inherited, at the death of Mrs. Manigault, by their son, Charles Izard Manigault (1795-1874) of Charleston, and then by his son, Louis Manigault (1828-1899) of Charleston, and then by his son, Charles Manigault of Charleston and Columbia, S. C., who sold it in 1907 to the Ehrich Galleries of New York, who sold it in the same year to Mr. and Mrs. John E. Parsons of New York. In 1923 the Parsons Estate sent the portrait to the Ehrich Galleries, who sold it in the same year to the Albright Art Gallery of the Buffalo Fine Arts Academy, Buffalo, New York.

EXHIBITED at the exhibition of Early American Portraits, Carnegie Institute, Pittsburgh, January 20-March 8, 1925, No. 29.

REPRODUCED, in half-tone, in "One Hundred Early American Paintings," pub-

lished by the Ehrich Galleries, New York, 1918, page 108.

Copies are owned by William H. Grimball, Esq., of Charleston, and by Mrs. Charles Manigault of Columbia, South Carolina. Courtesy of the Ehrich Galleries, New York.

[Illustrated]

·(524)·

MRS. GABRIEL MANIGAULT

1768-1824

SHE was Margaret, daughter of Ralph and Alice (De Lancey) Izard of Charleston, South Carolina, and a sister of Anne (q.v.), who married William Allen Deas, and of Charlotte (q.v.), who married Honorable William Loughton Smith. She married Gabriel Manigault (q.v.) in 1785, and lived in Charleston.

New York, 1794. Canvas, 30 x 25 inches. Half-length, three-quarters left, brown eyes to spectator; light brown hair in large curls. She wears a white muslin *fichu* with a low-necked white dress, the neck of which is trimmed with white ruffles; a wide blue sash, and shawl of the same color, falling from shoulders. A grayish-blue pilaster appears at right, with blue sky at left with dark blue clouds

MRS. GABRIEL MANIGAULT

and sunset clouds below. Oval, on rectangular canvas. Inscribed on the back of the canvas: "Mrs. Gabriel Manigault || Margaret Izard || nat. 1768 ob. 1824 || Gilbert Stuart pinxit || New York 1794. This is the original picture and belongs to Louis Manigault the elder."

Owned by the Albright Art Gallery of the Buffalo Fine Arts Academy, Buffalo, New York, the history of this picture is the same as that of Stuart's portrait of Gabriel Manigault.

EXHIBITED at the exhibition of Early American Portraits, Carnegie Institute, Pittsburgh, January 20-March 8, 1925, No. 30.

REPRODUCED, in half-tone, in "One Hundred Early American Paintings," pub-

lished by the Ehrich Galleries, New York, 1918, page 109.

Copies are owned by William H. Grimball, Esq., of Charleston, and by Mrs. Charles Manigault of Columbia, South Carolina. Courtesy of the Ehrich Galleries, New York.

[*Illustrated*]

•(525)•

JOSEPH MANIGAULT

1763-1843

HE was a son of Peter and Elizabeth (Wragg) Manigault of Charleston, South Carolina, and a brother of Gabriel Manigault (q.v.). He went to England in 1781 and studied law at the Middle Temple at which time he sat to Stuart for this picture, and passed four and a half years abroad, principally in Geneva. Returning to the country in 1786, he married, first in 1788, Maria Henrietta Middleton (1772-1791) of Charleston. He married, second, in 1800, Charlotte Drayton (1781-1855) of Charleston, of whom Malbone painted a miniature which is now owned by a descendant in Meadville, Pennsylvania. Mason relates the following anecdote: In 1821, when Manigault was spending a summer in the North, he was stopped in the street by an elderly man who called him by name. He expressed surprise and remarked that he was

JOSEPH MANIGAULT

entirely unable to identify the stranger, who then told him that he was Stuart who had painted his portrait forty years before.

London, 1781. Canvas, 30 x 24½ inches. This portrait which, owing to rough treatment received during the American Civil War and subsequent restoration, is in bad condition, shows Manigault at half-length, three-quarters left, with his brown eyes directed to the spectator. His powdered wig is tied with a black queue bow and he wears a white neckcloth and stiff shirt frills, a high-collared dark blue coat and yellow waistcoat. Plain brown background. The canvas is rectangular in shape, but the corners are entirely unpainted.

At Mr. Manigault's death in 1843 the picture went to his son Henry Middleton Manigault (1811-1883) of Charleston, then to his son Henry Middleton Manigault (1855-1904) of Charleston, and is now owned by his widow, of Charleston and Summerville, South Carolina.

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MISS ANNA POWELL MASON

1789-1861

DAUGHTER of the Honorable Jonathan (q.v.) and Susannah (Powell) Mason (q.v.) of Boston. She married in 1807 Patrick Grant of Boston (q.v.).

Washington, 1804. Canvas, 32⅝ x 26¾ inches. She is shown half-length, seated on an upholstered settee three-quarters to the right, with her blue eyes directed to the spectator. She wears a white dress with a round neck edged with lace, which also trims the short sleeves. A silky shawl is thrown over her left arm, which is resting on the back of the settee. Her hands are clasped. Her light brown hair, with curls on her temples, is dressed high on her head, and long curls hang at the nape of the neck. The background is of neutral tones.

This portrait was painted in Washington while she and her sister Miriam (after-

wards Mrs. David Sears) were travelling with their parents from Boston to Savannah. Stuart received \$200 for this picture and that of her sister. In the diary of the Honorable Jonathan Mason, published in Vol. II of "Proceedings of the Massachusetts Historical Society," second series, page 17, is the following reference: "At Washington (where Mr. Mason and family were from December 25, 1804, to January 3, 1805), we obtained of Stewart, the celebrated painter, a promise to paint two of my girls; and with the intercession of Joseph Russell and Dr. (William) Eustis, he finished the heads of Anna and Miriam, and flattered them with perfect likenesses."

For several years this portrait was framed with an oval mat which completely hid the arms, and was heavily varnished. Upon the removal of the varnish, however, the beautiful soft tones were revealed.

Owned by her son, Patrick Grant (1809-1895) of Boston. At his death, when the family portraits were divided, this portrait went to his son, Henry Rice Grant, brother of Judge Robert Grant, and a grandson of the subject. The picture hangs, together with that of Patrick Grant (q.v.), in the house of Judge Robert Grant in Boston.

EXHIBITED—

(As portrait of Mrs. Patrick Grant) at the exhibition of Stuart's portraits, Boston, 1828, No. 52.

(As portrait of Mrs. Patrick Grant) at the "Loan Collection of Portraits of Women"

held at Copley Hall, Boston, March 11-31, 1895.

(As portrait of Mrs. Patrick Grant) at the Rhode Island School of Design, Providence, R. I., in 1914.

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MISS ANNA POWELL MASON

1789-1861

Panel, $32\frac{1}{4} \times 26\frac{1}{4}$ inches. Half-length, seated three-quarters to the right in an Empire armchair, with her dark blue eyes to the spectator. Her light brown hair with curls on her forehead and temples is dressed high with a comb. She wears a low-necked white muslin dress with high waist and short puffed sleeves. A white dotted lace shawl hangs over her left shoulder and falls across the left arm on to

MISS ANNA POWELL MASON

her lap and appears behind her and over the right arm of the gilt chair, upholstered in raspberry-red velvet. Plain, cool, grayish background, becoming earthy browns in the shadows.

Owned by Morris Gray, Esq., of Boston, who inherited it from his wife, a granddaughter of the subject.

[*Illustrated*]

•(528)•

JEREMIAH MASON

1768-1848

HE was a son of Colonel Jeremiah and Elizabeth (Fitch) Mason of Lebanon, Connecticut. He was graduated at Yale University in 1788, removed to Vermont in 1791, then to New Hampshire, and was a prominent lawyer of Portsmouth from 1798 to 1832. In 1799 he married Mary Means (q.v.) of Amherst, New Hampshire. From 1813 to 1817 he was United States Senator from New Hampshire, and in 1832 he removed to Boston.

Boston, c. 1815. Panel (s), 32 x 25¾ inches. He is shown seated, three-quarters right, his brown eyes directed to the spectator, in a gilded Empire armchair upholstered in red. He has a ruddy complexion, brown hair and sidewhiskers, and a plump face. He wears a dark brown coat, and white neckcloth and muslin tie. His right hand, resting on his lap, holds a book into which his index finger is thrust. The plain background is of warm tones. The picture suffered from the effects of fire.

The portrait was owned by James Mason Crafts (1839-1917) of Boston, a nephew of Robert Means Mason and grandson of the subject, and was, at his death, inherited by his daughter, wife of Gordon Knox Bell, Esq., of New York City.

REPRODUCED, in photogravure, in "The Writings and Speeches of Daniel Webster," 1903, Vol. 4, facing page 178.

[*Illustrated*]

ADDITIONS AND CORRECTIONS

VOLUME I

- Page 48. In eleventh line from the bottom, *for* D'Yrugo *read* D'Yrujo.
- " 108, No. 27. Mrs. Joseph Anthony, Jr. This portrait is listed in Mason.
- " 158, No. 88. Mrs. Samuel Blodget. For illustration see frontispiece, Volume IV.
- " 198, No. 136. John Callender. *Add* Reproduced, in photogravure, in George C. Mason's "The Life and Works of Gilbert Stuart," 1879, facing page 83.
- " 281, No. 239. Humphrey Devereux. On line two from the bottom *read* a signer of the Declaration of Independence.
- " 300, No. 264. Marqués D'Yrugo
- " 301, No. 265. Marqués D'Yrugo
- No. 266. Marqués D'Yrugo
- " 302, No. 267. Marchioness D'Yrugo
- " 303, No. 268. Marchioness D'Yrugo
- No. 269. Marchioness D'Yrugo
- } *Read* D'Yrujo.
- " 320, No. 291. Samuel Fales. *Add* [*Illustrated*].
- " 369, No. 356. Mrs. James Greenleaf. *For* A third portrait *read* A fourth portrait.
- " 411, No. 411. Chancellor Sir Beaumont Hotham
- " 412, No. 412. General George Hotham
- " 413, No. 413. Doctor John Hotham
- " 414, No. 414. Admiral William Hotham
- } *Add*
- } Not listed in Mason.
- " 430, No. 432. Mrs. William Jackson. For illustration see frontispiece, Volume II.
- " 439, No. 441. Thomas Jefferson. For illustration see frontispiece, Volume III.

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